The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 5, 1919 PRICE TEN CENTS

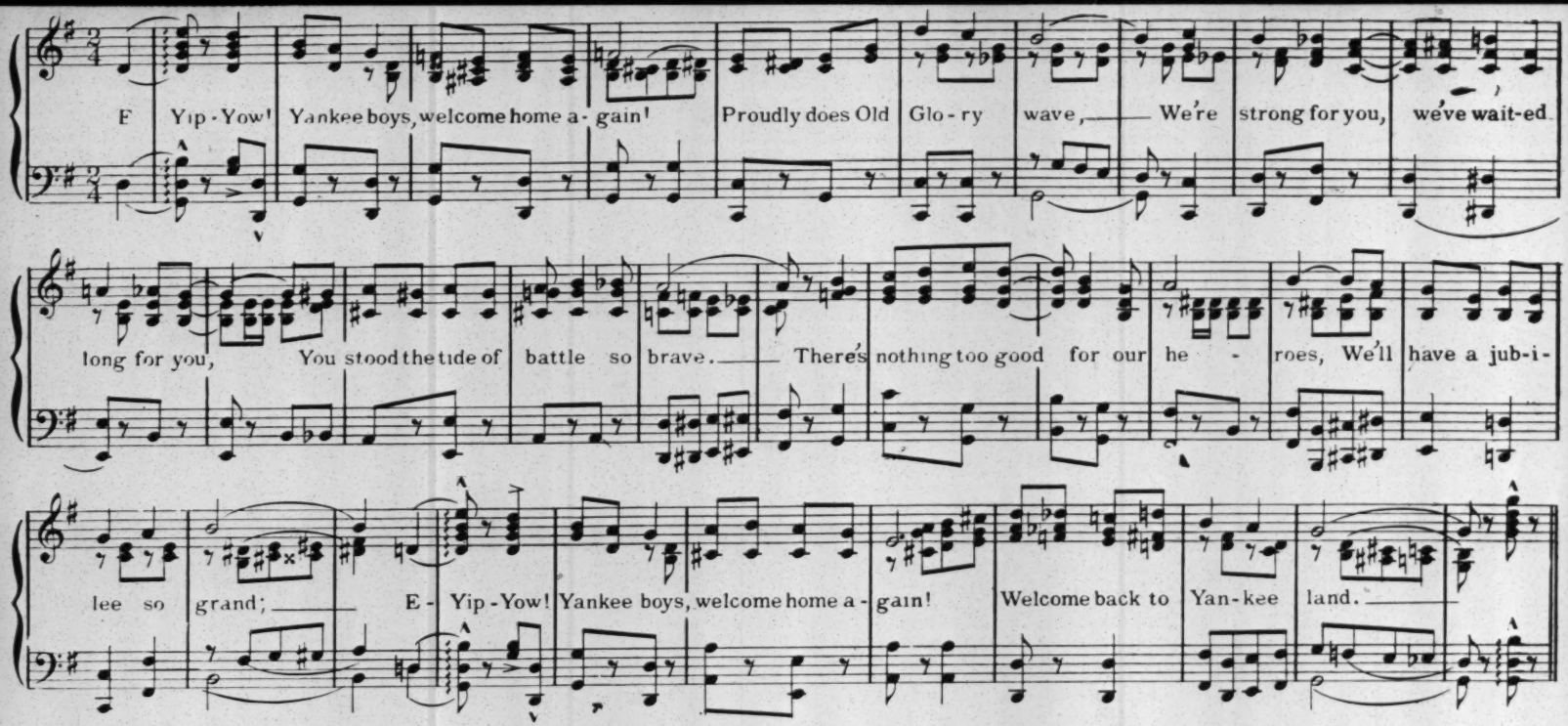
THE NATIONAL THEATRICAL WEEKLY

WIRE, WRITE OR CALL. EVERYTHING READY. GREATEST WELCOME SONG OF ALL!

E-YIP-YOW-YANKEE BOYS

WELCOME HOME AGAIN!

Words by BOB F. SEAR

Music by AL. W. BROWN

E Yip-Yow! Yankee boys, welcome home a-gain! Proudly does Old Glo-ry wave, We're strong for you, we've wait-ed
long for you, You stood the tide of battle so brave. There's nothing too good for our he-roes, We'll have a jub-i-
lee so grand; E-Yip-Yow! Yankee boys, welcome home a-gain! Welcome back to Yan-kee land.

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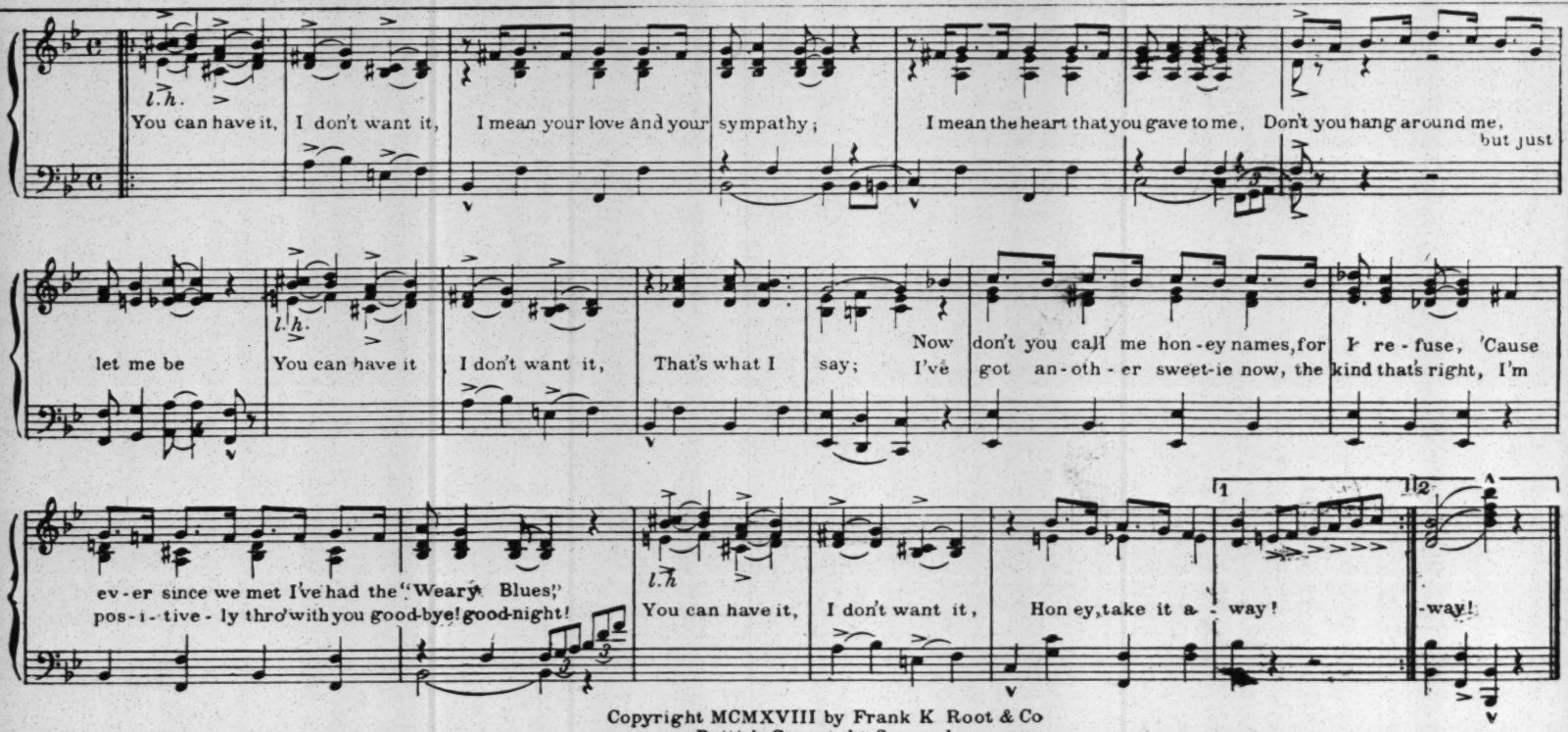
THIS IS THE SONG THEY'RE ALL FUSSIN' ABOUT. THE BEST JAZZ OF THEM ALL!

YOU CAN HAVE IT, I DON'T WANT IT

It's a New "Blues"; It's "Thar," That's All. For Singles or Doubles It's a Pippin. Trios, Quartettes or Ensemble. By May Hill, Clarence Williams and A. J. Pikon. Get it now


l.h.
You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me, but just
let me be You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause I've got an-oth-er sweet-ie now, the kind that's right, I'm
ev-er since we met I've had the "Weary Blues," pos-i-tive-ly thro' with you good-bye! good-night!
l.h
You can have it, I don't want it, Hon ey, take it a-way! -way!
1
2

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McKINLEY MUSIC CO., CHICAGO GRAND OPERA HOUSE BLDG. NEW YORK—145 WEST 45TH STREET

The NEW YORK CLIPPER
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NAT GOODWIN WILL AROUSES CURIOSITY

LAWYERS SEEK IT IN BOSTON

Much curiosity was aroused early this week as to the probable disposition of the property which the late Nat C. Goodwin was known to own at one time and interest was heightened by the fact that it is uncertain whether he made a will. House, Grossman and Vorhaus, who have handled his legal affairs for several years past, stated Monday that they knew of no will disposing of his property, and that Leo Brillis, a member of the firm, would go to Boston this week to interview the parents of Goodwin, who live at Roxbury. It was thought they may know of the existence of a will.

House, Grossman and Vorhaus have represented the late actor during the last five years, during which time, they stated, they never drew any instrument disposing of his property.

However, H. C. Birney, manager of the Hotel Claridge, where Goodwin died last week, and an intimate friend of the late actor, stated that he knew of the existence of a will made by Goodwin about six years ago in Boston. In this will, Birney said, Goodwin had devised all his property to his aged mother, the latter being over eighty years old at the present time.

At the time Goodwin is reported to have made this will, he owned considerable real estate in California, including several hotels, and large blocks of stock in various mining and oil corporations. His stock holdings alone were valued at considerably over $200,000. His hotel holdings were worth $150,000, and his ranch in San Jacinto, Cal., which he owned in the name of his mother, is at the present time worth $150,000.

Another considerable item that now reverts to Goodwin's estate is the $15,000 judgment the late actor recently obtained in the Supreme Court against the Mirror Film Company. The company has taken an appeal from the judgment, but has deposited a bond guaranteeing the payment of the $15,000 in the event that the higher court sustains the judgment. It would appear that Goodwin was at one time worth over $500,000, but the money settlements he made on his ex-wives in his tangled domestic affairs is believed to have reduced his financial worth.

Margaret Moreland, who is now Mrs. Gilson, the late actor's last wife, from whom he was divorced several months ago, is reported to have received $25,000 in a lump sum in lieu of alimony.

Though it is doubtful whether the estate left by Goodwin is worth anywhere near what the late actor was worth about six years ago, it is believed by those who should know that it will total about $200,000.

KALICH BREAKING HOODOO

Mme. Bertha Kalich is breaking the hoodoo that has generally been supposed to hang over the Fulton Theatre, for she has played to a good surplus every week since she moved into that house.

"NEVER TOO LATE" FLOPS

CHICAGO, Feb. 1.—"Never Too Late," which opened last Monday evening at the Princess Theatre closed to-night after a week's showing. The play, which was written by Edith Ellis and produced by William A. Brady, was handled without gloves by the local critics.

It was a play that pointed out the evils of drink, but as the various States have decreed the death of John Barleycorn it comes rather as late as anti-drink propaganda. Possibly, it might have got by it this had been its one weakness. But it was not. As a play it fell to the ground and, to add insult to injury, an act was listed on the programme which was never presented. Of course, it was not intended to be presented, but the audiences did not know this and they waited in their seats after the final curtain had fallen. Even Mr. Brady himself on the opening night said that he did not think it was much of a play and the fact that it ran, but one week showed that Chicago theatre-goers were in perfect accord with Mr. Brady's utterance.

STEAL $250 FROM BOX OFFICE

BOSTON, Feb. 2.—A thief stole $250 from the box office of the Park Theatre to-day, under the very nose of the ticket seller and escaped.

William C. Nixon was the man tricked. During a rush of business a man came to the box office window and complained because tickets had not been held for him, and while Nixon was trying to explain the reason they had been sold, a second man reached through the window and grabbed $250. As soon as he got hold of the money, and before Nixon could summon assistance, he and the man who had been arguing with the ticket seller pushed their way through the crowd and escaped in an automobile.

"BRAVES" OWNER A FILM MAN

George Washington Grant, the new owner of the Boston "Braves," which he purchased last week, is a film man known in New York eight or nine years ago, when he went to Europe and purchased a string of film houses in London and Paris. Recently, though, he disposed of a number of them and returned to this country and went out to buy a baseball team, ending up by investing upwards of $500,000 in the Boston club. August Dreyer, well known theatrical attorney, acted as his legal adviser in buying the club.

TWO CIRCUSES CONSOLIDATE

CINCINNATI, Jan. 31.—The Hagenbach-Wallace and John Robinson shows were consolidated last week at Columbus, Ohio. Each of the companies is incorporated with a capital of $100,000.

It is believed that a location for the joint show will be acquired here, and, in all probability, the site will be near the old John Robinson place.

HAVELIN REPORTED QUITTING

CINCINNATI, Jan. 31.—It is reported here that John H. Havelin, at one time proprietor of the Havelin popular priced circuit and in control of fifty theatres throughout the country is desirous of winding up his theatrical interests. He is in the hotel business in this city.

CORT HAD A BIG WEEK

John Cort had a big week ending Saturday, with "Listen Lester" doing $16,700; "Fiddler's Three," $14,000, and "Flo Flo," in Cleveland, $11,000.

PROBE OF VAUDEVILLE BY FEDERAL COMMISSION STARTS

Many Attend First Hearings as Pat Casey, General Manager of V. M. P. A., Testifies; Hearings to Go on for Several Weeks

The opening session of the Federal Trade Commission's investigation of the Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., and the Keith, Orpheum, Marcus Loew, B. S. Moss. William Fox and various other vaudeville interests included in the membership of the V. M. P. A., was held in the rooms of the Federal District Court No. 2, in the Woolworth building, on Monday morning.

The investigation is the result of charges filed against the organizations and interests mentioned above by the Federal Trade Commission last July. Charles S. Moore, examiner for the Federal Trade Commission, presided, and John Walsh acted as attorney for the commission, his assistants being W. C. Reeves and Gaylord R. Hawkins.

The Keith interests were represented by Maurice Goodman and John M. Kelly, the latter being a Chicago attorney called in as consulting counsel to Mr. Goodman in his defense of the charges against the Keith organization. John J. Fitzgerald, a Providence attorney, appeared for Edward Fay, who operates independent vaudeville theatres in Providence, Philadelphia and Rochester.

Shortly after the hearing started, Joseph J. Myers, attorney for the White Rats, made a plea of intervention for James Fitzpatrick, former president of the Rats; Cora Youngblood Corson, Edward Clark, Victor Getchell, Toby Faust, "Doc" Holland, James Sullivan, Mrs. Sargent and Jim Marco.

When he finished, Harry Mountford put in a plea for intervention for the White Rats, and the Associated Actresses of America. He was set for a speech and proceeded to launch forth into a spirited diatribe against the defendants.

Mountford's denunciation of the "vaudeville interests," however, was scarcely finished before John M. Kelly, the Keith attorney, arose and registered a vigorous objection, not only to Mountford's remarks, but to those of Myers, as well. It was sustained.

The various pleas for intervention for Fitzpatrick, Clark and the other persons named by Myers, and Mountford's pleas for intervention for the White Rats and the Associated Actresses of America, were also denied by Examiner Moore, who explained that such matters would have to be submitted to the Federal Trade Commission in Washington in writing, before they could be acted upon. Attorney Fitzgerald's plea for intervention for Fay was also denied on the same grounds.

Mr. Walsh, attorney for the Federal Trade Commission, in concurring with Examiner Moore's decision that the remarks of Mountford and Myers should be expunged from the record, declared that the investigation was being held for the purpose of finding out whether the charges against the various defendants were true or not, and not for the benefit of any particular individual.

Attorney Kelly then read a specific denial of all of the charges made by the Federal Trade Commission, concluding with the customary plea for dismissal. Examiner Moore referred Mr. Kelly's plea to the Commission in Washington for decision.

Pat Casey, the first and only witness called throughout the day, then took the stand and, in answer to questions by Mr. Walsh, stated that he was forty-five years of age and resided in New York. He gave his occupation as general representative of the Vaudeville Managers' Protective Association. In response to a request by Mr. Walsh, he produced the by-laws and charter of the V. M. P. A.

After a few desultory questions regarding the by-laws, amendments to the same and other matters relative to the workings of the V. M. P. A., including the personnel of the organization, Mr. Walsh took up the subject of vaudeville bookings.

"What is meant by booking?" inquired Mr. Walsh.

"Booking," Casey replied, "is arranging time in theatres for actors."

Walsh pursued his questioning along these lines for several minutes, taking up the subject of "time," "circuits" and other matters pertaining to the booking of acts, in each instance securing the definition of the witness of each separate phase of a booking transaction.

"Did you ever see a list like that before?" suddenly inquired Walsh, handing the witness a lengthy list of names written on a typewritten sheet.

Casey looked the list over and handed it back, answering that he wasn't sure. Upon being pressed for information, he later declared it appeared to be a list of vaudeville acts.

"Was it made out in your office?" queried Walsh.

"I am not sure, but that it might have been made out by my stenographer," Casey answered.

Casey then went on to say, in reply to further questions regarding the list, that it was got up for the purpose of indicating the character of the persons whose names appeared on it. The meaning of little stars alongside some of the names, he said, was unknown to him.

Mr. Walsh asked the witness if the persons on the list were able to get work from members of the association. He replied that he did not know. Asked to define what he meant by "indicating the character" of those on the list, Casey replied that the persons listed were irresponsible and not to be depended upon to fill contracts.

Further testimony developed the fact that the list was sent out to San Francisco, Boston and other points throughout the country.

Explanations of the meaning of a booking franchise then followed, Casey going into detail with respect to the methods employed by managers of vaudeville theatres and circuits in securing acts.

Returning to the subject of the list,

(*Continued on page* 30)

BRITISH ARTISTS ASK PAY FOR REHEARSALS

WANT $15 PER WEEK

LONDON, Eng., Jan. 22.—The actors throughout Great Britain are agitating a movement for the payment of a flat sum of $15 per week for rehearsals. The movement has the backing of the Actors' Union and the support of some of the managers. But others of the latter oppose it.

A flat rate of $15 a week is advocated by the promoters of the movement, but this is not favored by the moderates, who hold that this rate would be manifesly unfair to the manager who pays some of his actors that salary for playing minor roles.

Again, these same moderates point out that, should payment for rehearsals become general there should be a distinction made between the actor who draws a salary of $250 per week and one who draws $25 per week.

The former, obviously, is worth ten times as much per week to a manager as the latter, or he would not receive it. And if that is his working valuation, his time, taken up for rehearsals, should likewise have a higher monetary value than his less favored fellow actor.

It must not be understood that this is an argument that the $250 a week actor should receive, while rehearsing, ten times the sum paid the actor drawing $25 a week when playing. It is not, although it is thought he should be paid more.

J. E. Vedrenne, a member of the Society of West End Theatre Managers, is prominent among those who favor the establishment of a standard contract between the manager and the actor. But he has not committed himself to any flat rate of payment for rehearsals.

Robert Courtreidge is another manager who believes in a standard contract between manager and actor. He believes that the actor should be paid for rehearsals and that, should a flat rate not be decided upon, a limit to pay for rehearsals should be made in the case of the bigger salaries.

Walter de Freece makes the statement that he has always paid chorus girls and actors drawing small salaries for rehearsals.

Martin Henry believes that the payment for rehearsals should depend entirely upon the salary of the actor. He believes that in all cases any actor should give one week's rehearsal free, but, for all time over that period should be paid. Those whose salaries do not exceed $15 per week each should receive full salary. All those receiving more than $15 per week should receive half salary, except in the event of a manager guaranteeing an engagement of twenty consecutive weeks, or more.

Marie Lohr is non-committal. She will not express her views until she knows what stand the Actors' Association will take.

Herbert Jay takes the same stand as Miss Lohr and prefers to wait until the Society of West End Theatre Managers have acted on the matter.

Haldane Crichton is unequivocally in favor of payment for rehearsals for London productions, but believes that there should be no payment for rehearsals for provincial productions going on tour. He is in favor of the $15 flat rate, and believes that one week's rehearsals should be given free.

H. B. Irving favors the payment for rehearsals under certain conditions. He believes that actors receiving less than $25 weekly should receive half salary during rehearsals, provided they are not playing an engagement while rehearsing.

W. V. Garrod asks only one week's rehearsal, and his companies play on an average of fifty weeks a year. If the actor and manager thinks this is unfair he is willing to bow to the will of the majority.

James Allington Charsley favors consideration being shown to all actors during rehearsals for the first two weeks, and that they should receive such reasonable expenses as are incurred. If rehearsals last longer than two weeks he favors the payment of $15 weekly until the commencement of the season.

F. Marriott Watson, a touring manager, is of the opinion that before managers of provincial companies consider the question of payment for rehearsals, the Actors' Trade Union should tell the managers what guarantee of fair dealing they are to receive from the actors. The competent actor with a responsible touring manager is sure of forty weeks' work a year, or more. But the incompetent actor is not. If the Actors' Trade Union wants the actor paid for rehearsals let it guarantee that the manager will have none but competent actors sent to him. Otherwise, a manager, after an actor has rehearsed for a week, may find him incompetent and, still, if there were a standard contract calling for payment for rehearsal, the manager would be forced to pay such an actor for rehearsing and then get some one else.

C. Watson Mill announces that he has always been in favor of paying for rehearsals, because, he says, there is no reason why an actor should give his services free of all charge for a week or more before the production, as most of the hard work is done during rehearsals. However, Manager Mill does not believe in the flat rate of $15 per week. A more equitable plan, to his view, is half salary for the first week and full salary thereafter for each week of rehearsal of a production.

Leila Zillword does not favor touring managers paying for rehearsals because, unlike most London managers, who require three or four weeks for a production, the touring manager requires only one week. Miss Zill is absolutely against the flat rate of $15 for rehearsals, because, as she says, the man or woman speaking only a few lines, is not worth it to a manager, even if he can afford it, which many a one cannot.

Jerrold Heathes reserves his expression at this time, as he wants to see what steps the Actors' Association takes under its new trades union methods.

Alfred Beckett favors the Actors' Union proposal of a flat rate of $15 per week for rehearsals, in all cases were actors are competent and bona-fide. The former must be let go at the end of the week, while the latter could make a regular "rehearsal tour," going from one company to another, until he is finally haled to court and punished for fraud. But of what benefit is his punishment to the managers he has defrauded. Under the present system, if an actor is incompetent it is usually discovered at the first rehearsal, and he is let go. If, however, a manager must pay him for rehearsal, willy nilly, he may keep him in the hope that he may "develop" with each succeeding rehearsal. Of course, he will not, and in the end will be let go.

Cissie Langley is unreservedly in favor of payment for rehearsals. Whether a flat rate or part salary is best is, in her opinion, a matter to be worked out. But she believes the basic principle is right, as the actor starts to work for the manager the moment he is engaged and receives his part.

W. L. Dobell states that for years it has been his custom to pay half salaries for rehearsals. He is an actor-manager, and on January 13 completed forty years of uninterrupted touring as manager of a company in the provinces. He is also a member of the Actors' Association, of which he was one of the founders, and was one of those who voted to make it a trade union. Mr. Dobell says that, while he is in favor of a reasonable flat rate for rehearsals, in making such a flat rate rare judgment must be used in discriminating between what the manager of a "small" show (such as he conducts) can afford to pay, and what the manager of a big show is able to pay.

PITOU HAS NEW PIECE

Augustus Pitou has a new piece entitled "A Song at Twilight," which he will put into rehearsal as soon as he is through with those of "Tish."

SHUBERTS ARE ROBBED OF $25,000

HAVE BOOKKEEPER ARRESTED

Charged by the Shuberts with embezzling upwards of $25,000 since he entered their employ as a bookkeeper three years ago, Frederick J. Wolfram, following his arrest on a charge of grand larceny preferred by Lee Shubert, waived examination last Monday and was held by Magistrate Corrigan in $5,000 bail to await the action of the Grand Jury.

The specific charge against Wolfram, sworn to by Lee Shubert, is that on December 5th last, Wolfram raised a check on the Columbia Trust Company, given to him to buy stamps, from $5 to $500. However, this is only one of a series of such peculations practiced by Wolfram, say the Shuberts.

Wolfram is twenty-nine years old, married, and lives at 110 Sunnyside avenue, Brooklyn. He was arrested last Sunday by Detective Dillon in the Hotel Claridge.

Starting as a bookkeeper in the Shubert office three years ago, Wolfram was made treasurer of the Central Theatrical Leasing and Construction Company, and assistant treasurer of the Forty-fourth Street Realty Company, both being theatrical holding corporations controlled by the Shuberts. The Central Theatre belongs to the former company, and the Booth and Shubert theatres belong to the latter company.

The Shuberts say they did not discover their losses through Wolfram's embezzlements because, having absolute charge of the bookkeeping and accounts of both companies, he cleverly manipulated the books so that his peculations should not become apparent. And, despite the fact that William Klein, attorney for the Shuberts, says that Wolfram came to his (Klein's) office last week and made a complete confession, the police are inclined to believe that Wolfram had one or more confederates, possibly also connected with the Shubert offices, who shared in the knowledge and profits of Wolfram's acts.

ARREST CIRCUS PERFORMER

BRIDGEPORT, Conn., Jan. 30.—Captain Jack Dalton, who was with the Ringling Circus last year was arraigned in the City Court, yesterday, for breach of the peace. He was arrested for selling copies of a book entitled "George Washington's Career," at the Railroad station. Dalton, after being taken to police headquarters, put up a struggle and raised a racket. Upon being searched, a "billie" was found in his possession. Judgment was suspended.

A. E. A. ACTS ON FUND QUESTION

The Actors' Equity Association passed a resolution last week calling on its members not to appear in any benefit performance, on and after a date to be set later, unless 10 per cent. of the gross proceeds of such benefit performance be turned over to the Actors' Fund of America. The Green Room, Lambs' and Friars' Clubs have already taken similar action in the matter. The N. V. A. is also expected to get in line on the question very shortly.

CORT SIGNS ADA WEEKS

Ada Mae Weeks has been placed under a two-year contract by John Cort and, pending her present engagement, will be featured in a new musical comedy which Harry L. Cort, George E. Stoddard and Harold Orlob are now writing. Miss Weeks is at present appearing in "Listen, Lester," as the ingenue.

WHITESIDE GOING TO LONDON

Walker Whiteside will appear in London during the coming summer, due to arrangements made by Walter Hast, the English producer. He will be seen in "The Little Brother," "The Melting Pot" and "Mr. Wu" at special matinees.

WILLIAMS TO HOLD WARNER

John D. Wiliams, producer of "Sleeping Partners," instructed his attorney, William Klein, last week, to start injunction proceedings in the Supreme Court against Henry B. Warner, the star in the show, the latter having threatened to quit February 8.

Williams alleges that he has a contract with Warner for the entire run of "Sleeping Partners," and that the contract also provides that Warner is to appear in a new play to be produced by Williams following the run of "Sleeping Partners." However, the new play must first be satisfactory to Warner.

According to the alleged contract under which Warner is now working he receives ten per cent of the gross receipts weekly, and, in addition, Williams pays the salary of Warner's valet and the latter's transportation should the show go on the road. The contract also provides that Warner is to have a Pullman drawing-room while the show is on tour.

It is further alleged that between October 5, 1918, the date "Sleeping Partners" opened, and January 24, 1919, approximately sixteen weeks, Warner has received a total salary of $8,026.20, which means that the star's average weekly salary for the period mentioned has been $501.64. The total receipts of the show up to January 24 were $80,262, which would make the average weekly receipts $5,016.40.

Williams also claims that it is his intention to keep "Sleeping Partners" here until June, and, if he has to close the show now by reason of the star's failure to continue in the piece, he (Williams) will suffer a loss of $50,000.

However, it is said that Lawrence Grossmith is being considered by Williams to succeed Warner. And, should the piece close, Irene Bordoni will probably accept a vaudeville engagement until the latter part of May, when she is scheduled to appear in a revue at the Famina, Paris, starting June 1.

Warner, it is alleged, has a motion picture contract with Jesse D. Hampton in which the star is to go to the coast and appear in eight pictures, the first two of which have already been chosen. These are to be called "The Man Who Turned White" and "The Hornet's Nest."

"TISH" READY FOR REHEARSING

Augustus Pitou is ready to start rehearsing the company he is to give May Robson in "Tish," Edward E. Rose's dramatization of the Mary Roberts Rinehart stories. The cast, as it now stands is composed of J. J. Farrell, Fred Troubridge, Edward Cullen, Jerome Shattuch, Gaige Bennett, James Kiernan, Lotta Blake, Edith Conrad, Lillian Harmer and Andrew Strang.

It is planned to have the piece ready to open about Easter and then, after some out of town dates, go into Chicago with it for a Summer run.

CLIPPING BUREAUS HIT HARD

The recent order of the U. S. Government cutting out the free list on newspapers, has hit theatrical press clipping bureaus a hard blow, for they no longer are able to get papers from all parts of the world free as they formerly did. This, in turn, hits the theatrical offices, which now find that the clippings they receive are much fewer than what used to come to them before the order went into effect.

CARNIVALS COMBINE

Witt's Victoria and Finn's Overland Carnival Shows were consolidated last week, and the combined outfits will hereafter be known as the F. & W. Victoria Shows. The opening date of the first show has been fixed for April 19 at Lowell, Mass., after which it will join the Eastern Canadian Exhibition Circuit.

STERN GETS NEW FARCE

A. S. Stern is planning to send out two companies in the farce, "She Walked in Her Sleep," produced here by George Broadhurst, from whom Stern recently acquired the road rights. At the present time Stern has two companies touring in "Twin Beds," the road rights to which he acquired from the Selwyns.

BROADWAY THEATRE VALUES INCREASE OVER $1,000,000

Tax Department Assesses Twenty-Two Houses at Higher Rate Than in 1918—Palace Only One Below Last Year's Figures—Rest Remain at Previous Valuation

According to tentative figures of the Tax Department for 1919, the value of theatrical real estate on Broadway has increased by several millions of dollars. The Palace is the only theatre which has been assessed at a lower sum than in 1918. Twenty-two out of forty-four theatres are now worth more than they were one year ago.

In 1918 the total valuation of the forty-four theatres was $34,167,000, while this year's totals, $35,702,000 show an increase of $1,535,000. Four of the houses were not as yet complete last year, however. Henry Miller's Theatre, assessed at $280,000 last year, has been valued at $415,000. The Rivoli, then incomplete, is now valued at $1,090,000, whereas last year it was assessed at $780,000. The Vanderbilt and Belmont, valued at $185,000 and $120,000, are now rated as being worth $265,000 and $172,000, respectively, in this year's figure.

Of the twenty-two playhouses showing increased valuations in the 1919 tentative assessment, seven are in West Forty-second street, four in West Forty-fourth street three in West Forty-fifth street, one in West Forty-eighth street, and seven on Broadway, between Forty-second and Forty-sixth streets.

The tentative assessment on the Palace for 1919 is placed at $1,060,000, as compared with the 1917 and 1918 tax valuations, which were $1,075,000, a decrease of $15,000. The largest increased value is placed on the Rialto, Broadway and Forty-second street, which in 1918 was assessed at $1,210,000. The 1919 tentative figure is $1,500,000.

The next largest increased valuation is placed on the George M. Cohan Theatre, which is in the Fitzgerald building, and shows an increase of $95,000. The valuation in 1918 was $2,075,000, while this year's tentative figure is placed at $2,170,000.

The Gaiety, on Broadway, near Forty-sixth street, is tentatively assessed at $1,345,000 for 1919, compared with $1,260,000 for 1918. The Lyceum, in West Forty-fifth street, and the Liberty, in West Forty-second street, both show a tentative increase of $75,000, the former being valued at $445,000 for 1919 and the latter at $430,000 for the same year.

The 1919 tentative valuations placed on the forty-four playhouses examined compared with the 1918 assessment are as follows:

Theatres.	1918. Valuation.	1919. Tentative.
Strand	$2,360,000	$2,360.000
Globe	745,000	745,000
Gaiety	1,260,000	1,345,000
Astor	925,000	1,000,000
Bijou	220,000	235,000
Morosco	350,000	365,000
Booth, Shubert	750,000	860,000
Forty-fourth Street.	670,000	700,000
Little Theatre	147,000	158,000
Rialto	1,210,000	1,500,000
Rivoli	780,000	1,090,000
Republic	425,000	430,000
Lyric	575,000	575,000
American	625,000	640,000
The Harris	305,000	342,000
Eltinge	395,000	420,000
Liberty	355,000	430,000
Cohan & Harris	420,000	425,000
New Amsterdam	850,000	900,000
Comedy	280,000	280,000
George M. Cohan	2,075,000	2,170,000
Belasco	440,000	440,000
Hudson	450,000	465,000
Criterion, New York.	2,550,000	2,620,000
Lyceum	370,000	445,000
Winter Garden	1,140,000	1,140,000
Broadway	1,500,000	1,500,000
Palace	1,075,000	1,060,000
Henry Miller	280,000	415,000
Cort	335,000	335,000
Vanderbilt	185,000	265,000
Belmont	120,000	172,000
Playhouse	340,000	375,000
Forty-eighth Street..	325,000	325,000
Columbia	900,000	900,000
Knickerbocker	1,280,000	1,280,000
Empire	610,000	610,000
Metropolitan	3,375,000	3,375,000
Princess	210,000	210,000
Maxine Elliott	390,000	390,000
Thirty-ninth Street..	320,000	330,000
Hippodrome	2,250,000	2,250,000

Commissioner Jacob A. Cantor, who is president of the Board of Taxes and Assessment, refused last week to make any comment on the increased valuations until the tentative assessments are submitted to the Board of Aldermen for final approval.

SHUBERTS WANT THEIR BIT

When the Shuberts drew their percentage basis lease with Paul Salvain, who runs the Montmartre in the Winter Garden building, they forgot about the couvert charges. So, when they discovered last week that Salvain is charging his patrons fifty cents each for sitting at a table, it occurred to them that they were not getting ten per cent of the gross receipts. Salvain considers that the Shuberts are not entitled to a percentage on that part of the business, because it was not specifically mentioned in the lease agreement.

Now, the Shuberts say they are entitled to ten per cent of the couvert charges and unless they get it litigation is likely to result.

STAGE HANDS STRIKE

CHESTER, Pa., Feb. 3.—A strike was called here last week by the stage hands and musicians of the Washburn Theatre. The shows that were scheduled, however, went on. Sherman De Forest and company, booked by Jack Shea, all being circus people, knew how to handle the situation and hung the scenery themselves, but had to perform without music.

A strike was also declared by the stage hands at the Maryland Theatre, Hagerstown, Maryland, during the last half of the week. Sherman De Forest and Company, booked to play there, were warned to stay away and finished the week at Keeney's, Brooklyn.

WANT MONUMENT FOR COOLEY

A movement was set on foot last week to raise funds for a monument to the late Hollis Cooley, whose body now lies in the Moravian Cemetery at New Dorp, Staten Island. A circular now being distributed, says:

"Thus, we hope, as his friends, to properly demonstrate our sincere affection and respect to the memory of this exceptional man."

No given amount is named in the circular, but when it is raised, dedication ceremonies will be held, it is stated. The names of Paul Gulick, Master, and Edward White, Secretary, of the Pacific Lodge, are signed to the circular.

REVISE "THE DANCING WIDOW"

"The Dancing Widow," Aubrey Mittenthal's musical production, which opened in Poughkeepsie Dec. 22 and closed in Scranton last Saturday, has been brought back to New York to be recast and revised. The book and lyrics were written by Charles Horowitz, and George Rosey wrote the music.

A. S. Byron and Marjorie Sweet, of the original cast, are to be retained for the revised production. The other principals will probably be let out. These include George B. Tripp, John Reinhard, Ray Deusera, Miriam Folger, Laura Baer and Grace Renard. Max Scheck will stage the new version.

SHOW NAMES CONFLICTED

Arthur Pearson and the recently organized Marne Producing Company were at loggerheads last week, following the discovery that they were respectively producing a musical play with the same title, namely, "Come Along," and that both plays are now in course of rehearsal. However, Bide Dudley, who wrote the book of the Marne production, finally prevailed upon Pearson to change the title of his (Pearson's) production, which will be presented as "Up Front, Please."

The Marne Producing Company's show is an entirely re-written version of "Over Here," which was done by and for the boys of the A. E. F. in France. Bide Dudley supplied the book for the re-written version, and the music and lyrics are the work of Low Nelson. The latter put the show on in the trenches in France and recently returned from there. Frank Smithson is staging the piece and Max Scheck, who has been appointed stage manager, will stage the special numbers. Frank Jackson is managing the show. The following are the principals in the cast:

Harry Tighe, Harry Ferns, Tom Richards, Allen Kearns, Dan Dawson, Frank Stanton, Ethel Van Biene, Ethel De Fre Houston, Connie Madison and Renee Adoree.

"Come Along" is scheduled to open March 3 at the Forrest Theatre, Philadelphia.

Arthur Pearson's "Up Front, Please," which was written by Bert Hanlon and Ben Ryan, with music by Herbert Stothart, is scheduled to open here some time next month. Lydia Barry, Blutch and Ryan and Lee have been added to the cast.

SUES FOR TRESPASS

Arthur McKeguey has obtained a judgment against the Van Beuren and New York Bill Posting Company for alleged trespass.

The plaintiff claimed that the defendant erected and maintained a signboard on his property without his consent, and a judgment was awarded granting him an amount which the defendant claimed in the Appellate Division last week, where the case has been brought for the second time on appeal, was excessive.

A. E. A. DROPS WOODS CASE

Shortly after "Roads of Destiny" opened in New York, several members of the company filed a claim for payment for extra rehearsals with the Actors' Equity Association, against Al. Woods, the producer of the show. The matter came up for arbitration last week, but the A. E. A. decided to drop the proceedings, inasmuch as it was contended by the organization that the actors had no case, in view of the fact that Woods had lived up to all of the requirements of the A. E. A. contract.

BUYS MAGGIE MITCHELL HOME

Max S. Grifenhagen, formerly sheriff, has purchased the late Maggie Mitchell's home, at 885 West End avenue. Daniel H. Jackson, who bought the house from her executors, the United States Mortgage Company, was the second party to the deal. Miss Mitchell built the house in 1895 and lived there until her death, one year ago.

LINGARD COMPLETES CAST

When "Heads I Win," Ross Lee Marshall's four-act comedy drama, which Steve Lingard is producing, is presented the latter part of this month, the cast will consist of the following players: Marie Louise Walker, featured; John McCabe, Roy Sullivan, Lewis Wood, Juanita Moore, George J. Williams.

TOM BROADHURST WRITES PLAY

"Our Pleasant Sins" is the title of a three-act drama of New York life, which will shortly have a Broadway showing. The piece, which has a cast of only four people, will be staged by the author, Thomas Broadhurst in conjunction with Lee Morrison, and will be presented under the management of the Bryant Producing Company, Inc.

IRENE CASTLE IS BACK

Mrs. Vernon Castle, who returned from Europe last week, made a statement of how her name came to be mentioned in connection with the death of Billie Carleton, the American actress who was recently found dead in a London hotel from an overdose of some drug, said to have been cocaine. She said:

"It all followed the big Victory Ball in London, at which 5,000 persons were present. If I do say it myself, I wore the most beautiful gown there. After the ball this 'Billie' Carlton, whom I had seen only once before, sent word to my room, asking if she might come up and see my gown. This was at 4:30 in the morning. Of course, I told her she might and she came up and raved over my dress and tried on a number of my hats. She was in the lightest and very best of moods.

"Miss Carleton left my room about 5 c'clock, and I understand gave a very gay breakfast party afterward. Unfortunately, she died the same day, and my name was dragged into the affair. The English police were very courteous and stated they knew I was in no way involved, but that it was necessary to question me, because the girl had really been in my room only a short time before.

"I regretted the whole affair immensely, because naturally the implication was that I might have given her some drugs or even that I might have used them myself. Those who know me would realize the absurdity of this, but the general public might easily think otherwise.

"My friends know that I do not even drink, and the only genteel habit I have is to smoke occasionally. I do hope this explanation will be given as much publicity as the original story."

When asked whether there was any truth in the report that she was to marry Tom Powers, she said:

"The only way I can explain such a rumor is that when I first landed in England I learned Tom Powers was sick in Scotland. Accompanied by Vernon's sister, whom I was visiting in England, I went to see him.

"Afterward I told some theatrical managers in London how well Mr. Powers would fit into the play 'Atta Boy,' and perhaps I was so enthusiastic in detailing his praise that my warmth was suspected."

SHUBERTS WANT TO KEEP SALES

The Shuberts have applied to the Supreme Court for an injunction to restrain "Chic" Sales from appearing in the "Midnight Frolic."

According to the complaint and affidavits submitted in behalf of the Shuberts by William Klein, their attorney, Sales entered into an agreement with them to appear in Winter Garden productions for one year beginning February, 1917, after which the Shuberts claim they had an option on his services for two years.

The first year Sales' salary was $400 a week, with twenty-five weeks' work a year guaranteed. The next season Sales' contract called for $450 a week and toward the latter end of the period Sales was to receive $500 weekly.

On January 2, of this year, Jake Shubert personally wrote Sales that his services for the ensuing year were desired by the Shuberts. Sales replied that, not having received word from the Shuberts by January 1st he was ready to terminate his contract in accordance with terms in the agreement.

Included in the moving papers filed by the Shuberts in their application for an injunction is an affidavit submitted by Harold Atteridge, the Shuberts' staff writer of books and lyrics for their Winter Garden shows, in which Atteridge swears that he discussed plans with Sales for a new musical show to be written by Atteridge and Romberg especially for Sales' use this season.

There are also annexed to the papers affidavits from prominent managers, each of whom attests to Sales' distinctive performing qualifications. Those besides the Shuberts who consider Sales a good performer are: William A. Brady, A. H. Woods, Morris Gest, John D. Williams, Arthur Hammerstein, F. Ray Comstock and Larry Weber.

EACH CITY TO FURNISH ARTISTS FOR FUND BENEFITS

Daniel Frohman Will Recruit Performers for Program from Companies Playing in Towns Where Money-Raising Bill Is to Be Given

Definite plans for the running of the eight benefits for the Actors' Fund, in Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago and St. Louis, have been decided upon by Daniel Frohman.

It was expected, at first, that considerable difficulty would be encountered in giving these performances, as no attempt had been made hitherto to give benefit shows outside of New York and Chicago. As a result it was originally thought best to arrange a complete show and fill the parts with performers who happened to be unoccupied at the time when the show was to be given, either from New York or Chicago, that depending upon which one of these cities happened to be nearer to the city in which the benefit was being staged.

Mr. Frohman has decided on a new system, however. He will find out three weeks before the date of the benefit what plays and what players will be in town during that particular week, and will recruit from them the people necessary for the Actors' Fund performances. He will visit each of the eight cities several days before the shows, so that he will be able to rehearse with the performers the different skits and acts to be presented.

All of the benefit shows have been scheduled for Fridays, the dates being selected so that the actors might have sufficient time to rehearse their parts, after opening in the city.

The first show is to be given on Friday night of this week in Philadelphia at the Forrest, of which Thomas A. Love is manager. Mr. Frohman went to the Quaker City on Monday and began to prepare the show. Among those who will appear are Victor Herbert, Jerome Kern, Gus Kerker and eight other composers; Grant Mitchell in a one-act play, Nan Halperin and others. The plan has the cooperation of the theatre managers. The cities in which the performances are to be given, the dates, houses and managers are as follows:

Philadelphia—Forrest Theatre, February 7; Thos. M. Love, manager.

Washington—National Theatre, February 21; W. H. Rapley, manager.

Pittsburgh—Nixon, March 4; Harry Brown, manager.

Cincinnati—Grand Opera House, March 7; Harry Alward, manager.

Cleveland—Euclid Avenue, Opera House, March 11; A. F. Hartz, manager.

Detroit—Detroit Opera House, March 14; B. C. Whitney, manager.

Chicago—Auditorium, March 28; Harry J. Ridings, manager.

St. Louis—American, April 4; Frank B. Tait, manager.

NEW SOLDIER SHOW COMING

"Let's Beat It" is the title of a new soldier show now in rehearsal in France which is to be presented in New York by the members of the 27th Division, the same one that presented "You Know Me, Al."

The new comedy, written under fire, is a sequel to "You Know Me, Al," which had a long run in this city just before the division set sail for France.

Lieutenant William A. Halloran, Jr., who produced and managed the other show presented by the 27th division, and Private Harry Gribble, collaborated in writing the book, while William Wittman, leader of the divisional jazz band; Eric Krebs, Sid Marion and Burton Hamilton composed the twenty musical numbers for "Let's Beat It."

Gribble will stage the play and Halloran will play the leading role. Varillat Castelanos, formerly a member of the French Opera Company, a baritone, will have an important role, and Walter Roberts, Eddie Crawford, Eric Krebs and Dan Burns will play the female parts. Jimmy Fallon will play the part of the detective.

"FLU" TIES UP AUSTRALIA

Many American plays and players in Australia have been tied up by the influenza epidemic. A cable message just received by E. J. Taite, Australian theatrical manager, now in this country, says that all theatres throughout the antipodes have been closed because of the large proportions assumed by the disease.

"Friendly Enemies," "Going Up," "Katinka," "Oh! Oh! Delphine," "Peg o' My Heart," "Turn to the Right," "De Luxe Annie" and "The Eyes of Youth," are some of the plays seen in New York recently that have been forced to lay off. Muriel Starr and a company that has been touring Australia and New Zealand have also been forced to remain idle by the ban.

"MOLIERE" GOING IN REHEARSAL

Henry Miller will place in rehearsal this week "Moliere," a play by Philip Moeller. Miller will play the title role; Blanche Bates has been secured for the role of Madame de Montespan, and Holbrook Blinn will be the Louis XIV. After an out-of-town tryout the play will be brought to New York.

LEASES CLEVELAND HIPPODROME

Walter Rosenberg added another theatre to his list last week when he secured the lease of the Hippodrome, Cleveland, Ohio, for a term of years. This house, which has a seating capacity of 5,000, has been conducted for several years by the B. F. Keith interests as a vaudeville house and, up to a year ago, was considered to be one of the best paying theatres on the Keith Circuit in western territory.

For the last twelve months, however, the theatre has had to contend with strike conditions, the differences being between the stage employes and the management. As neither side would give in, the strike has continued up to the present time. Rosenberg has gone to Cleveland with the intention of adjusting matters with the stage hands and to let contracts for the remodeling of the interior of the house, which he will devote to motion pictures. He will also install a Hope-Jones Unit Orchestra Organ and an orchestra.

LAMBS HOLD GAMBLE

The Lambs held their midwinter Gambol last Sunday evening at the clubhouse on Forty-fourth street. The main feature was a playlet by George Hobart entitled "Rip Van Drinkle," which dealt with prohibition, and with 1939 as the time of the action. Artie Mehlinger and George Meyers gave their song cycle, and Bertram Marburgh's playlet "The Gift" followed. Another sketch, 'Old Cronies," with Al Lydell and Carleton Macy, came next.

Robert Baker presented a dramatization of O. Henry's "Past One at Rooney's," and was followed by a musical number called "Old Black Joe." "Lyin Jimmy," a sketch by John C. Brownell, with Johnny Dooley and Walter Catlett; some motion pictures showing the launching of the ship "The Lambs"; and a telephone comedy, "Busy Buzzes," completed the program. The Collie of the Gambol was Arthur Hurley.

WOODS AFTER RICKENBACKER

Al. Woods, before leaving for Europe last week, commissioned an agent to secure the services of Capt. Eddie Rickenbacker, the premier American ace, for a show that he has in mind, in which he would like to star the airman, provided he can secure his signature to a contract.

NEW VICTORIA HOTEL SOLD

The Salvation Army has taken over the new Victoria Hotel on West Forty-seventh Street and will convert it into a hotel for the exclusive use of soldiers and sailors returned from France.

The new Victoria has been the home of many people prominent in the theatrical world. It is nine stories high and contains 350 rooms, most of which are occupied at the present time by people in the theatrical profession. It has been especially popular with people connected with burlesque shows.

The hotel was taken over from the Victor Hotel Comany, Charles A. Hollingsworth, president, last Monday, at a price said to be $700,000, and all the guests who are living there at the present time were notified they would have to get out within the next ten days. The hotel's bar and grill will be converted into an ice cream parlor.

Among the prominent theatrical folk who have made their home at the Victoria in the past are the following: Fred Irwin, Jimmy Britt, Joe Glick, Milton Pollock, Robert Monroe, Joseph Connolly, A. A. Duchman, Jack Levy.

CHORUS GIRL GETS $100,000

A peaceful adjustment of Peggy Marsh's claim of $100,000 against the late Henry Field's estate has finally been concluded. She has already received $16,000 to cover the expenses incurred in her legal action and a check for $500, the first of a number of such monthly payments which she will receive regularly until the trust fund for her son, who is two and a half years old, is formed.

Mrs. Marsh, now a member of the Century Grove company, first met Fields in London in 1915. The two lived together for some months, but were not legally married. She agreed with Fields in 1917, just before his marriage, that she was to receive $100,000 for the support of their son. Fields died on July 12, 1917. The Fields family never disputed her claim and all has been satisfactorily settled.

TRANSFER "FOLLIES" GIRL'S SUIT

The breach of promise suit of Edith M. Kessler, a member of the "Follies" company, against Thomas F. Barret, a wealthy Pittsburgh coal and iron man, for $100,000, has been transferred, at the request of the defendant, from the Supreme court in Rockland County, N. Y., to the Federal District Court. According to the plaintiff, Barret proposed to her in November, 1917, but in April, 1918, she discovered that he was married and had two children. The suit was transferred by permission of Justice Morschauser.

GEST GRABS NEW BEAUTY

It was rumored this week that Morris Gest is going to put Edith Hyde, "The Most Beautiful Girl in New York," in his Century Roof show.

Miss Hyde, who is twenty-two, is a brunette with blue gray eyes, and is 5 feet 4 inches tall. She was awarded the golden apple for beauty at the Chu Chin Chow ball last Saturday morning, held in the Hotel des Artistes. The judges were the noted artists, Howard Chandler Christy, James Montgomery Flagg, Harrison Fisher and Penryhn Stanslaws.

FORM SECOND "CAPPY RICKS" CO.

Oliver Morosco is organizing a second company to present "Cappy Ricks" in Chicago. With the exception of the two leading roles, the cast is completed. He is dickering with William H. Crane for the leading role, but the latter is not yet certain as to whether he will or will not accept the offer because of touring engagements in the West.

CIRCUS SETS LONDON OPENING

The Barnum and Bailey show is scheduled to open in London on December 26, 1919. The show will play in America until the first of November, winding up its tour on the coast.

TALMADGE PHOTO FROM LUMIER

The photograph of Norma Talmadge, on last week's front cover of THE CLIPPER was a copyrighted work from the studio of Lumiere, the New York photographer.

OPENING DATES AHEAD

"Good Morning Judge"—Shubert, Feb. 6.
"Hobohemia"—Greenwich Village, Feb. 8.
"Toby's Bow"—Comedy, Feb. 10.
"Please Get Married"—Little Theatre, Feb. 10.
"Monte Cristo"—Winter Garden, Feb. 12.
"Washington"—Theatre du Vieux Colombier, Feb. 17.

OUT OF TOWN

"The Scandal"—Springfield, Mass., Feb. 10.
"Tumble Inn"—Philadelphia, Feb. 17.

SHOWS CLOSING

"The Climax"—Comedy, Feb. 8.
"Little Simplicity"—44th Street, Feb. 8.
"The Big Chance"—48th Street, Feb. 8.

ACTOR, WITH KNIFE, HELD

James Shea, an actor, was held in $3,000 bail for the Grand Jury last week, charged with assaulting Billie Howard, an actress, known in private life as Ruth Lyons.

In testifying before Magistrate McQuade, Miss Howard declared the assault had taken place last Wednesday night, when Shea entered her apartment carrying a knife and demanding money. She told how she went to a telephone and called up police headquarters. When connected with the 68th street police station, she explained her danger to Detective Harold Noar, who hurried to her apartment, together with Detective Harting.

The detectives stated that they found Miss Lyons struggling in the clutches of Shea, who held a knife. Estelle Sommers, another actress who lives in the same apartment, was in the room at the time and also testified.

Shea, according to Miss Lyons, cut her arm and tore her clothing before the arrival of the detectives. About eight months ago, she says, she met him and since that time he has demanded sums of money from her, even forcing her to pawn her jewelry.

PATCH HAS NEW PIECE

"The Aftermath," a play along the lines of "Damaged Goods" is about to be produced by Wm. Moore Patch.

As its name would indicate, it deals with a problem resulting from the war and the reconstruction period. It has to do with the physical condition of our soldiers across seas and those who are coming home. It was written by George Seibel, a Pittsburgh, Pa., newspaper man and will receive its first production in Washington, D. C., where it will be viewed by Army and Navy officials. It will then be brought to New York.

REFUND THEATRE LICENSES

SPOKANE, Jan. 27.—A partial refund of the license fees for 1918 will be given to Spokane theatres. The annual license fee is $200. A refund covering 40 days, during which time the theatres were closed because of the influenza ban has been authorized by the city council upon the recommendation of Commissioner J. H. Tilsley. In his recommendation, the latter stated that, while he did not believe that the theatres had any legal ground for asking for the refund, he believed that, in justice, they were entitled to some consideration.

MOROSCO HAS NEW PLAY

"The Master Thief" is the name of a new play accepted by Oliver Morosco. It was written by Edward E. Rose, who turned the "Cappy Ricks" stories into a comedy. The story is taken from the "Paymaster" stories by Richard Washburn Child and Morosco intends to have both William Courtenay and Tom Wise appear in it after they have finished a tour in "Cappy Ricks."

NEGRO LOSES ADMITTANCE CASE

Eugene McLntosh, a negro, who started a suit against the Bronx International Exposition because he was refused admittance to the swimming pool, and charged a violation of section 514 of the Penal Code, lost his case last week.

MARGARET ANGLIN ILL

HARTFORD, Conn., Feb. 3.—Miss Margaret Anglin was taken ill today in her apartment at the Heublein Hotel and was unable to fulfill her engagement this evening in "The Open Fire" at Parsons Theatre which had been sold out.

ALBANY BILL WANTS BROADWAY SIGNS TAXED $250,000 YEARLY

Measure Introduced by Brooklyn Senator Would Levy Tribute from Even the Smallest Theatre Announcement—Big Ones Very Hard Hit

According to a bill introduced last week in the Senate by State Senator Daniel J. Carroll, of the Greenpoint section of Brooklyn, the huge electric display signs that adorn Broadway and have helped so much to establish that world renowned thoroughfare as the "Great White Way," are to be taxed to an amount estimated at $250,000 annually.

The bill bases the tax on the area of the signs. The first nine square feet would be taxed 60 cents a square foot; next nine feet, 90 cents; next nine feet and all in excess, $1.20. And, if the bill becomes a law, the huge electric display signs would have to be necessarily diminished in area, thus diminishing the extent of the light, for display advertising men declare that it would be almost impossible to pay the large amount of the annual tax that would be added to the rental cost now being paid for display advertising.

For example, H. J. Mahin, of the O. J. Gude Company, one of the largest display advertising concerns in the world, declared that the tax on the Wrigley sign on the roof of the Putnam Building, according to the bill introduced by Senator Corrigan, would amount to $12,000 annually. This electric sign is the largest in the world, Mr. Mahin stated. Its dimensions are 50 by 200 feet.

"The Wrigley Company pays us $60,000 a year for maintaining that electric sign for it," declared Mr. Mahin, "and if the company were required to pay an additional tax of $12,000 it would probably not pay the Wrigley Company to rent the space.

"Anyhow," added Mr. Mahin, "it is most unlikely that this bill will be passed, because there is absolutely no necessity for it, and my experience has taught me that such bills for the most part are insincere attempts on the part of certain legislators to voice some sort of personal grievance they may have."

The bill will also vitally affect all theatrical managers who have signs advertising their attractions.

STOPS CHICAGO "EVERYTHING"

The suit started by the New York Hippodrome to prevent the Chicago Hippodrome from using the title of "Everything" in conjunction with its entertainment has been won by Charles Dillingham. Levy Mayer, the Chicago attorney engaged by Dillingham to secure an injunction, got a restraining order from the court and immediate discontinuance of the title followed.

LITTLE HOPE FOR LOWER RATES

There is little likelihood that the Railroad Administration will make a special rate for theatrical companies in the near future, according to a person closely in touch with the situation, inasmuch as nothing will be done in the matter at any rate until Congress has decided as to what disposition will be made of the railroads.

HOPKINS HAS NEW PLAY

Arthur Hopkins has a new play, now in rehearsal, called "The Fortune Teller." Leighton Graves Osmun is the author of the piece which is to open in New York during the week of February 24th.

HOPPER SIGNS WITH COBURN

Charles Dillingham last week released De Wolfe Hopper from his Hippodrome engagement that he might sign with Charles D. Coburn to play the role of Old Bill in "The Better 'Ole" in Chicago.

AIR ACE BOOKED IN VAUDE

CHICAGO, Jan. 31.—Lieutenant Bert Hall, famous ace of the Lafayette Escadrille, has accepted a tour of local vaudeville and picture houses. He will lecture on his photoplay, "The Romance of the Air."

"THE BETROTHAL" MOVES

The scale of prices for "The Betrothal," which moves into the Century to-day will range from 50c. to $1.50, instead of the usual $2.00 top. The cast will be the same that presented it at the Shubert, where it closed last week.

"THE CLIMAX" GOING ON ROAD

"The Climax," which has been revived, will close at the Comedy on February 8 and go out on the road, touring the cities in the East.

"THE LITTLE TEACHER" CLOSING

CHICAGO, Jan. 31.—Mary Ryan is playing her last week's engagement in "The Little Teacher" at the Olympic Theatre. She will be succeeded by "Fiddlers Three."

WIN SUNDAY VICTORY

ELIZABETH, N. J., Feb. 3.—The motion picture exhibitors of New Jersey gained another victory this week when all the houses in town gave Sunday shows without interference. Supreme Court Justice James J. Bergen and Mayor Victor Marving, after holding a conference, announced that the exhibitors could open between 2 and 4 in the afternoon and 8 and 10 in the evening on the proviso that they show educational films only.

NEW BILL AFFECTS OPERATORS

ALBANY, N. Y., Jan. 29.—A new bill has been introduced in the Assembly here that will affect motion picture operators. It was introduced by Edward J. Flynn of the Bronx and provides that all applicants for a license as an operator, must also produce an affidavit from a licensed operator showing that the applicant has served at least six months as an assistant.

RAMBEAU POSTPONES SAILING

Marjorie Rambeau, who was to sail for London at the close of her engagement at the Manhattan Opera House in "Eyes of Youth" has postponed her sailing indefinitely. By arrangement with A. H. Woods, Arthur Hopkins has engaged her to create the leading role in "The Fortune Teller," to open in New York during the week of Feb. 24th.

CLAYTON GETS KEITH TIME

Besides playing full weeks in the split week houses, Clayton, the mind reader, is playing a series of return engagements, the first of which opens at Proctor's 23rd Street Theatre. Clayton has also been booked to appear over the entire Keith Circuit, after he is through with his small time engagements.

"THE BIG CHANCE" CLOSING

"The Big Chance" will close next Saturday night at the Forty-eighth Street Theatre and, with Mary Nash, will start on a tour of the "Subway Circuit," opening Feb. 10 at Loew's Seventh Avenue Theatre.

WANT TO FIGHT LEGISLATION

ALBANY, N. Y., Jan. 30.—Governor Smith received a visit from Rachel Crothers, the playwright, last week, to enlist his aid in fighting Federal, State and municipal legislation that would harm any part of the theatre. Miss Crothers is president of the Stage Women's War Relief, and is, therefore, practically the spokesman for every part of the theatrical world.

REOPEN "ROYAL VAGABOND"

ATLANTIC CITY, N. J., Feb. 3.—Cohan and Harris tonight re-opened their newest musical venture, "The Royal Vagabond," with book and lyrics by S. I. Szinnyey and William C. Duncan.

The book is dull, lacking humor and wit in every act. Nor is the music extraordinary. But it is catchy, pretty and melodic, though not to any marked degree. One song, "Love Is Love," seems destined to be sung by the acolytes of waltz melodies. It has a salacious rhythm.

The chief fault of "The Royal Vagabonds" is in its tendency to forsake its story and then, as though suddenly remembering it, dragging it in by its forelock. This uneven effect was enhanced by frequent interpolations of music by other writers, and a little too much of the specialty sin. Specialties are effective and win applause, but, somehow, they seem never to have anything to do with the business in hand.

However, rarely has more effective staging been seen in this city. The color schemes, with a riot of rainbow hues from yellow down through the chromatic scale to deepest purple, and finally black, blended in contrast with the skill of a Maxfield Parrish, offered striking pictures both in costume and setting. And with all, there is much of charm in "The Royal Vagabond." For one thing, its principals all sing well, and, surprise of all surprises, it has a chorus of singers. And all of them are pretty.

HAS NEW MAETERLINCK PLAY

W. R. MacDonald, a Boston theatrical manager, is bringing to the United States the manuscript of a new play by Maurice Maeterlinck, to be presented on Broadway under the title of "A Burgomaster of Belgium." Macdonald has been in France since America's entry into the war as manager of the Community Picture Bureau. He has selected for the cast of the play, which deals with the invasion of Belgium by the Germans, English and American actors who have been in the fighting.

PLAN DINNER FOR BACON

Frank Bacon, co-author and star of "Lightnin'," now at the Gaiety, is to be the recipient of a complimentary dinner given him by the Friars' Club at their club rooms on the evening of Feb. 9. The committee in charge consists of William Fox, chairman; Winchell Smith, Reed Albee, Bert Levy, R. E. Johnston, Joseph M. Weber, William Morris, James Montgomery and Charles Gehring. The price of tickets will be $5 for members and $10 for others. An entertainment will be provided by members of the profession as an added attraction.

"FOLLIES" CLOSING ANNOUNCED

CHICAGO, Jan. 31.—Despite the record business being done by Ziegfeld's Follies, at the Colonial theatre, it will positively terminate its local engagement here in four weeks. The final performance will be given March 1. "The Girl Behind the Gun," a Klaw and Erlanger musical comedy, will open an engagement at the Colonial on March 2. Donald Brian will head the cast.

PRESENT PASS TO COPELAND

Winchel Smith and John L. Golden have presented to Health Commissioner Royal S. Copeland, in appreciation of the stand he took in regard to closing theatres during the epidemic, a pass to all of their productions.

COOPER SIGNS FOUR

James E. Cooper last week signed Mabel and Flossie McCloud for his shows next season. He also re-signed Kitty Mitchell of the "Roseland Girls," and the Davenports of the "Best Show in Town."

MILTON AND DELMAR SPLIT

Milton and Delmar have dissolved partnership. Miss Delmar will continue on the road with the Orientals, while Milton will resume his vaudeville act on the Pantages' Circuit.

"THE VELVET LADY" IS WELL PRODUCED AT NEW AMSTERDAM

"THE VELVET LADY,"—A three act musical comedy, taken from "A Full House," by Fred Jackson; book and lyrics by Henry Blossom, music by Victor Herbert. Presented at the New Amsterdam Theatre, Monday evening, February 3, by Klaw & Erlanger.

CAST.

Parks	Ernest Torrence
Una	Una Fleming
Teddie	Teddie Hudson
Janet	Janet McIlwaine
Lucine	Lucine Paula
Florence	Florence Cripe
Dolly	Dolly Alwyn
Helen	Helen Borden
Mignon	Mignon Reed
Tess	Tess Mayer
Ottilie Howell	Marie Flynn
Susie	Georgia O'Ramey
Miss Winnacker	Eleanor Gordon
Bubbles	Minerva Coverdale
Nicholas King	Jed Prouty
Ned Pembroke	Alfred Gerrard
George Howell	Ray Raymond
Sergeant	Daniel Sullivan
Mooney	Eddie Dowling
"Spooky Ookum"	Janet McIlwaine
Vera Vernon	Fay Marbe
Mrs. Pembroke	Eda von Buelow

Other characters by Marjorie Lee, Trixie Bush, Gladys Jordan, Marie Finney, Henriett Brewster, Elsie Malstad, Billie Vernon and Eleanor Innes; Gene Richard, Jack Whalen, Roy Lewis and Clyde Miller.

Many of our most successful musical comedies of the last three seasons have been taken from farces which had been seen on Broadway, and "The Velvet Lady" is one of this class, insofar as its origin is concerned. Fred Jackson's farce, "A Full House," was one of the best laugh makers of the season and it enjoyed a substantial New York run.

In its new dress, while it may not be responsible for so many laughs, its story is much the same and admits of the elaborate staging which Klaw and Erlanger have given it.

"The Velvet Lady" is notable for the work of its cast and the excellent taste with which it is presented. The three scenes and the gorgeous gowns worn by chorus as well as principals were pleasing to the eye.

Georgia O'Ramey played Susie, the role created in the original by May Vokes, and while it was not entirely in her element, made the most of her opportunities. Her work was particularly noteworthy in a Hallowe'en dance.

Marie Flynn, Minerva Coverdale, Ray Raymond and Alfred Gerrard sang and danced well.

Eddie Dowling, Fay Marbe, Ernest Torrence and Jed Prouty were others who lent good aid.

Raymond was the dancing partner of Una Fleming in the second act and these two, for this work, scored the hit of the evening.

Among the pleasing musical numbers were: "There's Nothing Too Fine for the Finest," "Life and Love" and "What a Position for Me."

Mr. Herbert conducted and was given a most hearty reception.

TO PRESENT "GHOSTS"

Robert Whittier has completed the cast for Ibsen's "Ghosts," to be presented at the Longacre next Friday afternoon, at a special matinee performance.

Included in the cast are: Maud Hildyard, who is to make her first appearance in this country; Helen Freeman, William Babcock, Augustus Duncan and Robert Whittier.

DRUMMER HAS THE "FLU"

Charlie Krouse, drummer at the Star, Brooklyn, is confined to a hospital in that borough with influenza. He is expected to return to his position next Monday. He has been at the Star for the last fifteen years, and was in the hospital ten weeks.

"OH, BOY!" GOING BIG IN LONDON

LONDON, Feb. 3.—"Oh Boy," presented at the Kingsway theatre, last week, has scored a great success. Tom Powers, who was in the original cast at the Princess in New York, is in the cast.

VAUDEVILLE

NEW RAILROAD RULES AFFECT ANIMAL ACTS

BECAME EFFECTIVE FEB. 1

The following new rules relative to the transportation of performing animals became effective on February 1, in accordance with a bulletin issued by the Railroad administration.

1. Domestic and trained animals weighing not to exceed 250 pounds each, used in producing a theatrical performance or other public entertainment, indoors or outdoors, may be checked and transported in regular baggage service or in special baggage cars at the convenience of the carrier, under the following conditions: They must be accompanied by owners or caretakers, who present valid transportation, and who will provide proper facilities for loading and unloading, feeding and watering whenever necessary.

2. They must be properly presented for shipment, which will be made at the convenience of the carrier.

3. If not crated, they must either be weighed or a careful estimate made of the weight, and charge based on gross weight, without free allowance. Minimum charge for each crated animal will be $2.

6. Animals which may be dangerous, inconvenient or undesirable to transport in baggage cars in regular service, such as elephants, leopards, lions, tigers and those weighing more than 250 pounds, will be handled only in special baggage cars, subject to special baggage car rules.

The foregoing only covers animals exclusively giving performances. It does not include race horses, circus animals or those owned by individuals for private use.

A special ruling is made for the transportation of dogs as follows: When accompanied by passenger presenting valid transportation, dogs not exceeding $25 in value, and not intended for other persons or for sale, if properly muzled, etc., and on a leash, the minimum charge for each dog will be the same as 100 pounds of excess baggage. If the dogs are crated, the minimum charge will be the same as 50 pounds of excess Heretofore dogs could be checked on tickets up to 150 pounds.

AUGUSTA HOUSE OPENS AGAIN

AUGUSTA, Feb. 3.—The Modjeska Theatre playing Loew vaudeville opened today after having been closed for the last four weeks by order of the local authorities, due to the flu epidemic. The house was scheduled to re-open last Monday, and a vaudeville bill had been booked by the Marcus Loew Booking office, but, almost at the last minute, the local authorities changed their mind about it and the theatre was forced to remain dark another week. The opening bill was as follows: Conlie Sisters, Cliff Clark, Van and Carrie Avery, Harris and Morey, Sterling Rose Trio.

BECK BACK IN OWN OFFICE

Martin Beck went back to his old office on the sixth floor of the Palace Theatre Building on Monday, the alterations having been completed. Before the alterations were made Frank Vincent, Ray Myers, George Gottlieb and Ed. Sanders occupied the room adjoinng that of Mr. Beck. Now teh wall has been broken through, and Mr. Beck and his booking men will hereafter hold forth in the same office, a low partition separating the big chief from his adjutants.

RUSHING NEW KEITH HOUSE

SYRACUSE, Jan. 31.—Work on the new Keith theatre is progressing with great rapidity and the opening will probably take place early in March.

BURTON AND DUDLEY SPLIT

Edgar Dudley is no longer connected with the vaudeville agency of Burton and Dudley, Inc., at 1568 Broadway.

Dudley, who came here from Chicago several months ago, where he ran a booking agency in the Majestic Theatre building, says that because of ill health he turned over his booking business here to his partner, Harry Burton, last week.

Burton declared last Monday that, although no differences existed between himself and Dudley, he was very much surprised to find a letter from Dudley in which Dudley turned the booking business over to him.

It was reported, however, that Dudley would soon be found with an office of his own, from which he would produce acts and supply casts for other producers.

CLAIM ACT LIFTED ARAB NAME

Mohammed Houssan, representing Absolam Shariff, who is now in Europe serving with the 306th Infantry, A. E. F., has registered a complaint with the N. V. A. against an Arab act which he alleges is wrongfully using the name "Absolam Shariff Troupe." The N. V. A. will take the matter up immediately, and if Houssan's charge is found to be based on fact, will order the use of the name stopped at once.

LE MAIRE OPENS OFFICE

Rufus Le Maire has retired as assistant to Ed. Davidow, who books the Sunday shows into the Central and the Winter-garden for the Shuberts, Nick Hanley being designated as Le Maire's successor, this week. Le Maire will open an office in the Putnam Building shortly, and will handle acts for the present. He may also do a little producing for vaudeville later on.

MARK LEVY HAS TWO NEW ACTS

Mark Levy is arranging the bookings of two new acts which opened on Moss time last Monday. They are Valand Merlin (two people) at the Hamilton and Mildred Andre and Girls (five) at the Regent.

Valand, of the Valand Merlin card manipulating act, was a member of the former Val and Gamble team.

NEW MUSICAL ACT COMING

Virginia Ogden and Her Serenaders is a new musical and dancing act scheduled for an opening in New York the latter part of this week. Charles Trier arranged the act, and those in the cast besides Miss Ogden are: Gladys Bowen, Robert Mills, Martin Horodas, Dolores Bojanovitch, Helen Adler and Helen Dixon.

BAKER HAS WROTHE'S OLD ACT

Bob Baker will send Ed. Lee Wrothe's former act "Higgins at the Races," over the popular priced circuits, with Johnny O'Conner in the role formerly played by Wrothe. The act opens at the Hamilton on Thursday. Baker has also taken the San Yee Troupe, an Oriental act new to these parts, under his wing.

LA MONT BOOKED IN LONDON

Bert La Mont and his cowboys have been booked for fifteen weeks in London on the Moss Empire's Circuit, opening July 28. The La Mont act will also play a week at the Palladium, London. George Foster, the English agent, arranged the booking details for La Mont.

THE LEONARDS REUNITE

James R. and Sadie Leonard have reunited after a separation of several years and are presenting their well-known French act, brought up to date.

DALE ILL, ACT QUITS BILL

Dale and Doyle were forced to leave the bill at the Hamilton last Saturday afternoon on account of Dale's illness.

NEW THEATRE OPENS ON THE EAST SIDE

WILL COMPETE WITH LOEW

The Clinton Theatre, at 80-82 Clinton street, the newest and largest combination vaudeville and motion picture house on the East Side, was opened last Friday night.

The house has 1,700 seats, and was built at a cost of $400,000 by the Blinderman-Cohen Amusement Company, Harry Blinderman, president, who will also manage the theatre, which is in direct competition with the Grand and Marcus Loew's Delancy Theatre.

Addresses were made by Representative Henry M. Goldfogle, Assistant District Attorney Joseph Edelson, State Senator Bernard Downing, Assemblyman Samuel Dickstein and Isadore Cohn. The speakers were introduced by Harry Blinderman. The three East Side business men who are interested with Blinderman in the Clinton were also present. They are Peter Cohn, Max Lent and David Izarcovich.

The bill at the Clinton is booked through the Keith booking offices, and the house plays three shows a day with a twice-a-week change of bill. The prices of admission range from ten and fifteen cents in the afternoon, except Saturdays, to twenty-five and thirty-five cents in the evening.

The following was the opening bill: Watson's Dogs, Joe Martine, Sorrento Quintette, Olga Mishka and company, Pete and Stevens, Romas Troupe. The bill for the first half of this week is as follows:

Garcinetti Brothers, Jeanette Childs, "The Girl," McLaughlin and Evans, Jack Marley, Hardeen (full week).

CLAIM "HAM TREE" INFRINGEMENT

McIntyre and Heath have registered a complaint with the National Vaudeville Artists against McCarthy, Dinkins and Everett, alleging that the latter act is playing a skit containing material which they assert infringes on "The Ham Tree." The McCarthy, Dinkins and Everett act, McIntyre and Heath contend, concerns the hiring of a person from a livery stable, and is also similar in the matter of dialogue, business and situations to the vaudeville specialty that they (McIntyre and Heath) have been identified with for some thirty years or more. The N. V. A. will make an investigation of the matter this week.

KEENEY HOUSES READY MARCH 1

The two new theatres that Frank Keeney is building respectively in Kingston, N. Y., and Williamsport, Pa., will both open on March 1. Both will play pictures exclusively for a few weeks, the change to a vaudeville policy later depending on the success of the picture experiment.

FORM NEW DANCE ACT

Viva Renard and Cliff Lyons, formerly members of "The Newlyweds" company, the latter of whom was recently discharged from the army, have formed a vaudeville partnership and will shortly make their appearance in a new dancing and singing act written for them by Bill Bert.

HAMILTON HAS ANNIVERSARY

Moss' Hamilton Theatre is celebrating its anniversary this week and eight acts and pictures are to be presented during each half. The usual policy at the house is six acts.

HORWITZ IS BANKRUPT

Burdened with debts amounting to $11,705.25, Arthur J. Horwitz, the booking agent in the Putnam Building, filed a voluntary petition in bankruptcy last week, through his attorney, Harry Saks Hechheimer.

Attached to the petition filed in the United States District Court are schedules which contain an itemized list of all of Horwitz's creditors and the amount he admits owing to each. The list contains a total of seventy-four creditors, with businesses varying from a delicatessen store (Soloway Brothers, 828 Sixth Avenue, to whom Horwitz owes three dollars, the smallest amount mentioned in the schedules) to the B. Glad Construction Company, One Hundred and Fiftieth Street and Riverside Drive, which could hardly be expected to be as glad as its name implies, considering that Horwitz owes the B. Glad Company $305.

The largest amount Horwitz admits owing is $1,350. This is to Herman L. Roth, of Broadway and Fifty-third Street. And that Horwitz does not confine his debts to New York City is evidenced by the fact that he owes Julius Bossberg, of Buffalo, N. Y., $1,100, the second largest amount mentioned in the schedules of indebtedness.

Lawyers and physicians are mentioned by Horwitz in the schedules as being among those to whom he is indebted. The lawyers are F. E. and H. J. Goldsmith, to whom he says he owes $750. Among the physicians mentioned is Dr. James P. Hunt, of the Hotel Patterson. He says he has no assets.

ALBEE ENTERTAINS RESERVES

Over 150 members of the Police Reserves Theatrical Regiment and other guests accepted an invitation of Col. Edward F. Albee to attend a banquet at Keen's Chop House last Saturday night. Mr. Albee was not present owing to a pressing engagement in Boston and Providence.

Capt. Harry C. Jacobs introduced Major Robertson, who presided, and after reading a message from Col. Albee, made the address of welcome. He then introduced in turn Lieut. Quinn, of the N. Y. Police Department; Drill Master Sergeant Hines, who surprised the boys by his address; Capt. Sol. Bloom, Capt. Sleeper, Capt. Jed Shaw, Capt. Brown and James Allison.

Bob Russak provided the entertainers, including Frank Dennette in popular songs, and Mr. Coakland, baritone, of the Chicago Opera Company.

AMUSE U. S. BOYS IN GERMANY

Tony Hunting and Corinne Frances, who were sent to France by the Overseas Theatrical League, have the distinction of being the first American team to entertain American soldiers in Germany.

A letter received from the team last week by Jimmy Madison reads partly as follows: "We have the honor of being the first American performers to present American sketches before the American soldiers in Coblenz-on-the-Main. We presented your skits 'The Loze Lozenge' and 'The Flower Shop.'"

FAY BUYS PHILLY THEATRE

PHILADELPHIA, Pa., Feb. 1.—The Knickerbocker Theatre in this city was sold today to Edward M. Fay, owner of Fay's Opera House, Providence; Meyer Harzberg and Leon Samuels, also of Providence, and M. R. Sheedy, of New York. Fay also has a theatre in Rochester, N. Y. The Knickerbocker is an up-to-date theatre with a seating capacity of 2,300 and is well located.

TO PAY TRIBUTE TO ROOSEVELT

Next Sunday morning a memorial service for the late Theodore Roosevelt will be given in all of the B. F. Keith Theatres in Greater New York.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 10 and 12)

PALACE

The sudden illness of Belle Baker and Sailor Reilly was responsible for a complete re-arrangement of the bill just before the curtain rose on the Monday afternoon performance. Grant and Jones took Reilly's place and Ruth Roye, playing at the Riverside, was brought down to fill Belle Baker's spot. On account of also appearing at the uptown house, Miss Roye opened after intermission and Ruby Norton and Sammy Lee went on next to closing.

Kane, Morey and Moore, three young men, opened the show with some well executed balancing stunts. The boys worked fast and started the bill off in good shape.

Bert Grant, the songwriter, and Bobby Jones, rendered a number of Grant's song hits with good effect and were rewarded with considerable applause at the act's finish. Grant is still wearing his soldier uniform and Jones his sailor outfit. A medley of songs written by Grant closed the act.

Raymond Hitchcock and E. Ray Goetz have a novel little offering in "A Toy Romance," a singing and dancing act which, on account of its excellent staging and clever work of six principals, went over for a substantial success. It will be further reviewed under New Acts.

Frank J. Conroy and Harry Murphy presented the old Conroy and Le Maire act "The New Physician," and got far more laughs from it than the old combination ever received. There are a number of new laugh lines in the piece everyone of which hits the mark and, in spite of the many times it has been seen, was thoroughly enjoyable. Murphy makes a great straight for Conroy and laughs came thick and fast. The fault of the act still lies in its finish, which is rather weak after so much laughter. If it could be strengthened in this matter, it would be almost one hundred per cent good.

Little Billy, after a year's absence from the Palace, is back with an act that contains considerable new material with which the diminutive comedian scored a hit. Opening with an "Afraid," number, he next sang "Constantinople," then a cleverly rendered "Goblin" recitation, finishing with a France song and a great dance at its finish. Billy has a pleasing voice and gets the most out of his songs, due to a fine singing style and a clear crisp enunciation which many a singer could listen to with profit.

The Greater Morgan Dancers, in their second week, closed the first part. Some changes in the act have been made, a good one being the slide announcements before the curtain rises. Through them, the story of the dance drama is made plain and the following of the various dances easy. The dancing of the principals was remarkably good and the various numbers were executed with a speed and grace that indicated the act was practically perfect before its first showing. The lighting effects are remarkable, the costuming fine and the stage settings excellent.

Ruth Roye opened after intermission and, with a repertoire of published and special songs, scored a big hit. Miss Roye, for an encore, repeated a song which had been sung earlier on the bill and her clever rendition made it appear an entirely different selection. One of the hits of the performance was made by this clever performer.

Edna Goodrich, with some changes in the cast and a new and gorgeous collection of gowns presented "The Mannequin," an Edgar Allen Wolf sketch constructed with the idea first of all of giving Miss Goodrich an opportunity to display her wonderful gowns. In this particular alone, the sketch is a big winner. A story of little importance runs through the piece. It was fairly well told by the small company.

Ruby Norton and Sammy Lee, in their new dance revue, were well received. Miss Norton is wearing some striking costumes, sings with all her former brilliancy and Lee does some remarkable dancing.

Collins and Hart closed the show and did well in holding the big audience. W. V.

ROYAL

The Musical Hunters opened the bill with a novel musical offering that pleased. They started with a song on sleigh bells that were strung in an opening in their drop and then disclosed another drop of a hunting scene. A violin solo consisting of a medley of popular airs by the male part of the duo was well played and heartily applauded. An unusual feature was a description of the hunt in music, which was well rendered.

Bradley and Ardine, assisted by Eddie Moran at the piano, (who is a valuable asset to the act), presented a neat song and dance offering that was one of the big applause getters on the bill. The eccentric dancing, especially that of Miss Ardine, was well done, and the piano playing scored high. They were not permitted to leave till they had responded to an encore.

Una Clayton, assisted by Herbert L. Griffen, presented an interesting sketch entitled, "Keep Smiling" and kept the audience smiling all through the number. The scene is laid in a room of a cheap boarding house where Griffen, a poor, but ambitious playwright, lives. Miss Clayton plays the role of a scrub-girl who has fallen in love with him and tries to cheer him up. In this part she showed that she is a most capable comedienne and won favor with her pleasing personality. The sketch is well acted and presented and scored one of the big hits of the bill.

Val and Ernie Stanton started fast and kept the pace to their last bow. The patter was unusually well put over and the songs were neat. The boys might work up the dancing end of the act more as the little they did showed their ability in this line. However, their material went over so well that they stopped the show.

George White and company, were given the closing position on the intermission, for this, their second week, and rarely has an offering held it better at this house. Tot Qualters, Ethel Delmar, Ruth St. Clair and Lois Leigh are four of the best girl dancers seen here in a long time and they scored with every dance. White's imitations were done in the usual white manner.

The Duncan Sisters opened the second half with a pretty song cycle that went over for a hit. The girls have good voices and present their songs in a very neat manner. A medley of the different "Cry" songs that have been published in the past season went over very nicely and was cleverly arranged.

Leon Errol and company scored the laughing hit of the bill with Errol's sketch "The Guest." Errol has secured a new straight man since he was here last and although his old partner "fed" him much better, the one he has at present serves to put the act across. Errol's "jag" was a riot and when he began to do his "stunts" with the statuary in the room, there was not one in the audience that could refrain from indulging in hearty laughter.

Bob Hall started with a song about one of the acts that had preceded him and went into some patter, which even though it is supposed to be extemporaneous, could be improved upon. He then requested the audience to give him a number of the news topics of the day and announced that he would make up a song to the tune of any popular song requested by the audience, using those topics. This immediately gave the gallery gods an opportunity that they could not overlook and of which they took advantage.

The Upside-Down-Millettes closed the show and owing the lateness of the hour as it was already 5:30, played to a departing audience. The "stunts" presented were thrillers and those of the audience who remained applauded heartily. G. J. H.

ORPHEUM

The Belle Sisters headed the bill with their song and dance review. The girls are very attractive, their appearance being a most valuable asset, and they dance well. But their singing could be much improved. There is a tendency on the part of one of the girls to try to be too "cute," but more work and experience will probably remedy this. It would have been better to give this act a lower spot as the opening position is not an easy one at this house.

The Four Readings went through a routine of hand-to-hand lifts, tossed each other about, and did several other acrobatic feats in number two position, a somewhat peculiar arrangement, for acts of this sort usually open. Their concluding "stunt," in which one of them slid down a chute and landed on the ready hands of one of his team mates, got them a big hand.

Fred Fenton and Sammy Fields got a big laugh with their surprise appearance, coming out in blackface after some talk in Italian dialect from the wings. An old comic song went well and their dialogue and slapstick comedy found an easy mark. The boys are capital comedians and have material that allows them to employ their talents to the best advantage. In short they have everything needed to make a good comedy act.

Dorothy Toye, assisted by her sister at the piano, sang a number of operatic melodies and one or two ballads in English, before a purple drop and in different colored spotlights. Miss Toye's starting number, the Santuzza Aria from "Cavaleria Rusticanna," was well sung. In her second selection she sang a "tenor" voice, and succeeded in reaching the low pitch. In rendering her concluding selection, she sang both the tenor and soprano parts, accomplishing the difficult feat nicely and received a hearty round of applause.

Jean Adair and company in their sketch, "Maggie Taylor, Waitress" closed the first section of the bill and did well. It is more Miss Adair's personality than anything else, however, that sends the turn over. The theme of the offering is ordinary and hackneyed and the supporting cast only fair, but the charming manner of the principal lifts it out of the commonplace and makes it enjoyable entertainment.

Muriel Window went on after intermission and registered her usual hit with a series of exclusive songs by William B. Friedlander. Her opening number in which she imitates the sounds of different birds sent her off to a fast start and she maintained the pace until the finish. Neatly costumed and using an excellent repertoire of songs, she found the going easy and stopped the show.

Nance O'Neill and company presented a dramatic playlet, entitled "The Common Standard," by Alfred Hickman. Miss O'Neill is a capable actress and her support is good, but the vehicle is hardly worthy of her ability. The sketch is unreal in places and incoherent in others. Miss O'Neill got over with it, but a less capable performer would not have been so successful.

Swift and Kelley, in the next-to-closing spot, found the going easy and got a big hand. The turn is nicely put on, has plenty of variety and is well presented. The three songs which are included give the turn the necessary polish.

Ralph Dunbar's Grenadier Girls closed the show and held the crowd in until the finish. The turn is well staged. The semi-military costumes worn by the girls show them off to good advantage and the offering generally has class. The smart melodies selected, general appearance and clever manner in which they were rendered, all go toward making it a polished offering.

I. S.

RIVERSIDE

Ben Beyer and Augusta, bicyclists, opened the show. Both ride well, and that portion of their act was received with much applause. The clowning of Beyer, however, was only mildly amusing, and in reality detracted from his excellent work on the wheel.

Phina and her Picks rendered some up-to-the-minute songs with some well executed dances thrown in. A new novelty song concerning the necessity of moving to London town when America goes dry was well rendered by one of the girls and the dancing finish of the act carried it over to a big hit.

Morris & Campbell's nonsensical offering, "The Avi-ate-her," got a lot of laughs, due to the clever clowning of Morris, who makes the most of some material which depends more upon the manner he puts it over than its intrinsic merit. A novelty ballad in the act was the best musical number, while Morris's burlesque skating bit, pleased.

Ruth Roye scored a hit of big proportions with a repertoire of published and special numbers. Opening with a comedy soldier number, she next sang a well rendered "rube" song. Next came another comedy number about "How Do They Get That Way?" ending the act with "Robert E. Lee," a song she featured many years ago. Miss Roye, who is also working at the Palace this week, put a lot of snap and vim in her work, running from one song to the next with scarcely a pause.

Sallie Fisher's "Choir Rehearsal," Clare Kummer's rural playlet, which is woven around her song, "A Wonderful Thing," was beset with all manner of difficulties. The story briefly deals with the experiences of a young country girl, expelled from the rural choir for singing a secular song in the church. With the arrival of a new minister, she sings the song for him at a rehearsal of the choir which happens to be held in her home. The minister decides that the song was not out of place, and as a result, she is reinstated. The song, one of the big spots in the act, was far from effective, due to a difference in tempo between Miss Fisher and the orchestra, and from the start of the simple melody until its finish, they were constantly at odds. The act is a well put on, excellently played little piece, and doubtless before the week is out will be running smoothly.

Toto, the clown, formerly of the Hippodrome, opened after intermission a new novelty act which scored strongly. Toto is more than a clown, he is an acrobat of much ability, a contortionist and general all around entertainer. His act gives him an opportunity to display all his tricks, which are presented with so much speed as to make the act entertaining from beginning to end.

Clifton Crawford, a big hit in the second half of the bill, is doing the familiar motion picture bit, with Kipling recitation and a new golf game recitation with a dance accompaniment. Crawford is a great entertainer, but one who is playing New York houses as often as he changes his material frequently.

No matter how cleverly told, a story becomes tiresome after the second or third hearing. With the many vaudeville authors in the field and the wealth of good material obtainable, the getting together of an entirely new act should be an easy matter for a man of Crawford's ability.

Artie Mehlinger and George Meyer, found many friends awaiting them, and their appearance was a signal for big applause. They rendered fully a dozen of the new and old Meyer songs, including a medley of his old successes, which ended the act with a bang. A new song went particularly well, and if the big applause accorded it is any criterion, Meyer has another hit well on the way.

Frank and Signa Patterson and the Dixie Land Jazz Band closed the show and met with their usual big success. The dances are well put on, and the music of the band was infectious. W. V.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 12)

AMERICAN

Smith and Tossel opened the bill and made a slow start. They are colored performers, but the man uses a black-face makeup. The opening patter was poor, as it arrived nowhere, and not until they rendered a song did they arouse interest. Smith's dancing was neatly done and would go over much better without the assistance of the girl.

Cleveland and Downey found the start slow, but worked up enough speed in the latter half of the act to merit an encore. The singing in the act lacks spirit mainly because of the low tones in which they rendered the songs. The last part of the act, which consisted of some numbers played on the banjo, could be worked up a bit, as that was the cause of a generous amount of applause.

The Borsini Troupe presented a novel balancing and variety act with a company of three men and two girls. They started with some stunts on large balls on which they walked and ran while balancing each other in various positions. Jumping a rope and head-to-head balancing was the feature of the number. The comedian put over quite a few laughs and worked hard with the rest of the troupe in the stunts. The feature trick of the act was performed with the two girls and one man, standing on the balls while holding up two bars on which the other two in the act whirled around.

Sol Berns entered as a railroad conductor and started with some patter that was good in spots, and those spots very widely separated. He closed his offering with a number of parodies on different songs, some of which were really good.

The Gypsy Troubadours, who have just completed the Proctor's circuit, closed the first half of the show and scored. They use a full setting depicting a gypsy camp in which, when the curtain rises, a number of the company are shown playing a variety of stringed instruments and singing. A tambourine dance by one of the girls started the dancing program and was prettily executed. A few dances by the company followed, which contained plenty of life, and were well done. Two dances, done by two different male members of the company in the Russian gypsy style were exceedingly good and were filled with difficult steps and even thrills. A bare-foot dance by one of the girls received a big hand and some steps by the different members of the company sent the act off to a good hand.

Frank and Toby Shell opened the second half with an act that, with a few improvements, should have little trouble in getting time. They entered from different sides, pretending to be following the different colored lines in the Times Square subway station. They started with a "kiss" number that went over nicely and was followed by a neatly done dance by Shell. Miss Shell, taking advantage of her remarkable resemblance to Frances White, gave an impersonation of her that was well done. Frank followed with a dance *a la Frisco* and put it over well. A "Bowery" dance with a startling costume on Miss Shell completed the offering, and sent them off with a decided hit to their credit.

Rudinoff started off with a remarkable picture of a liner made in smoke while he showed the audience how he did it. With a few daubs of his fingers and a brush, with which he wiped away the smoke, he converted the drawing into different scenes.

Harris and Manion, in next to closing, took the honors of the bill by stopping the show. With one of them taking the role of a country farmer who is visiting his city nephew, and the other that of the nephew, they presented a fast going talking and singing act. The patter was clever and nicely delivered and the songs were well sung.

The Tyro Trio, consisting of two girls and one man, closed the show with a good tight-wire walking act, that contained thrills and was well presented. G. J. H.

COLONIAL

The bill this week is made up of acts selected by the patrons, and every offering won sincere applause, due to the expert manner in which they presented their wares. The house was sold out before the first act appeared, with many standing in back of the orchestra. The Four Haley Sisters, billed for number two position, did not appear, and their place was occupied by Ted Doner. Andy Byrne has increased his orchestra to fourteen men and they surely gave the performaners much aid.

The pictures opened and were followed by Leo Zarrell and company, the latter consisting of a young man of slight build who was tossed into many positions by Zarrell, a powerful man, who has a routine of athletic tricks that bordered on the hazardous. A one-hand catch was a marvelous bit and won much applause.

Ted Doner played the house a few weeks ago, and scored an emphatic hit with his songs and dances. The imitations of several well known dances was one of the big things of the act. Doner is doing at least one number too much.

Emma Haig and Lou Lockett are great favorites and put their material over with intelligence and grace. Miss Haig is a cute miss with a shapely figure and heaps of personality. She also has a happy idea of dance creations. Lockett at one time slipped while dancing, but good naturedly laughed at the situation, and went along as though nothing had happened. This pair will lend class to any bill.

Trixie Friganza was accepted most cordially and interested all with an excellent routine of material that caused laughter throughout her stay. "At the Block Party" was delivered expertly and the plump comedienne was a huge hit.

James and Bonnie Thornton easily kept pace with the rapidly moving show and were another act to score solidly. Miss Thornton looked charming and gave advice to the younger set how to remain in the "broiler" class. Thornton delivered his monologue with telling effect and sang a medley of his old-time songs accompanied by Miss Thornton at the finish.

Hale and Patterson and the Dixieland Jazz Band whooped things up while they were on view. The pair dance very well and the jazz music was in keeping with their whirlwind stepping. The act was a sensation.

During intermission, an historical revue was presented by the musicians, together with a number of patriotic slides depicting musical and historical events of America from 1492 to 1919.

Jimmy Hussey and William Worsley won deserved applause with their "soldier" act. Hussey has a few new gags that are corkers. His comedy hit the mark, and Worsley proved an excellent foil. The act is sure fire nd won a big round of applause.

Mabel McCane, assisted by Grant and Wing and Al Sexton, presented a new revue which will be reviewed under "New Acts."

The Four Mortons appeared at 5.15, but lost little, due to the fact that their act is one of vaudeville's standard comedy offerings. Joe and Martha are rapidly improving in their work and scored individually.

Chalfonte Sisters deserved a better spot than closing the show. The girls are wonderful dancers and have an act that will score with only half a chance.

J. D.

OPENS RE-WRITTEN PLAY

CHICAGO, Jan. 31.—George Klimt is this week trying out a new play at the National entitled "Stolen Sweets." It was formerly known on the road as "The Triumph of Virtue," but has been rewritten.

TWENTY-THIRD STREET

In number one position, Verci and Verci, man and woman, presented an act made up of singing, talking and gymnastics. The man makes his first entrance in an aeroplane, which is suspended from the flies, the lower portion being visible below the border drops. When the machine is over centre stage, Verci slides down two ropes, to which are attached grappling hooks. He and his partner then have a little dialogue, after which the woman sings. They then work on the ropes and grappling hooks, the latter taking the place of Roman rings. They close with a song.

Orr and Weimer, man and woman, were seen in a singing, talking and dancing act which brought them applause. The woman opened with a song and went into a dance, during which her partner entered singing, the woman continuing her dance to the end of the song. They then indulge in some comedy dialogue, after which the man renders another song. A second song and dance by the woman followed, and they closed with a one-verse song and a soft-shoe dance.

Harry Hayward, assisted by Miss Stafford, were seen in "Chickens," a comedy skit which scored laughing success.

The scene of the skit is in two, with a special drop representing a chicken farm, and shows numerous henneries. A picket fence runs across stage at one, and a little right of centre is a practical gate. Hayward, as the owner of the chicken farm, is discovered at rise of curtain, and is joined by Miss Stafford, who wants a dozen eggs. In the dialogue through the entire skit they talk at cross purposes, Miss Stafford's talk referring to the real feathered chicken, while Hayward means the chicken of Broadway. The speeches are short, crisp and bright and most of them draw laughs. It would have been easy to have had some of the lines "blue," but this is happily avoided and the skit is clean.

Hayward is a most capable player, and puts his lines over with telling effect, his facial expressions and inflections of voice being largely responsible for the success attained.

Miss Stafford is an ingenue of more than ordinary ability.

Griffith and Dow, a Hebrew comedian and a straight, have an act in which the straight is a crook and the Jew, a jail keeper, who is perfectly willing to learn to become a pickpocket, but is not an apt pupil. The act includes dialogue, a song by each and parody singing for the finish. They were so well liked that they were forced to respond to an encore.

Clayton, the mystic, who is always a favorite with the patrons of this house, mystified the audience with his mind-reading and crystal gazing. As he passed out thirty or forty cards to be written upon, he was not able to answer them all, but he did answer about fifteen of the questions, some of which were startling. Clayton is a showman in every sense of the word and, by his disclaiming of supernatural power in his opening speech, wins his audience from the start. By the confidence thus gained he is enabled to make his crystal gazing more impressive, and many of his answers were greeted with applause that fairly made the house ring.

Linton and Lawrence, man and woman, in a piano, singing and dancing act, won favor. With the man at the piano, they started with a song, the girl going into a dance. This was followed by a song by the man, which gave way to comedy by the pair. They closed with a song and dance.

The Apollo Trio closed the bill with their posing and acrobatic work and scored a success. E. W.

JEFFERSON

This is anniversary week at the Jefferson, and ten acts are being presented during each half instead of the usual six. A large crowd was attracted by the bargain bill on Monday night, and by the time the first act went on, every seat and all available standing room was occupied.

The Mora Duo, an acrobatic act, held down the initial spot. A man and woman constitute the team, and the former, in clown make-up, did a number of stunts on the trapeze and a large ladder on an axle. Some good work was done by the duo, and they were well received for it.

Sailor Sammy Smith, assisted by a pianist, whose name was not announced, sang some current popular songs, while slides with the words of the choruses were flashed upon the screen. Smith clearly demonstrated that as a song booster he is a capable sailor. Not only is he possessed of a poor singing voice, but his general manner on the stage is amateurish, the way in which he moved about being timid and awkward.

Johnson Snow and company, two men, and a woman who had a minor role, presented a comedy playlet. One of the men turned out to be a pretty fair "nut" comedian, but that is about all that can be said in favor of the offering. The material in it belongs in the vaudeville veteran class, and the way in which it was rendered did not help very much in getting it over. The talking includes a gag about Villa, which discloses the age of the material in the turn.

The Fenwick Sisters sang several songs and did not find the going any too easy. The girls have not selected their material very wisely, choosing songs which are not best suited for them. The act, generally, lacks that mysterious "something."

"Yucatan," a musical comedy with a chorus of four, a leading woman and three men, held the interest of the crowd only because of the efforts of one of the men, whose impersonation of the Hebrew was very clever. But the chorus and other principals did their work rather poorly. The man playing the Mexican officer, in delivering one of his outbursts of talk, entirely forgot his dialect and continued talking English until the end of the speech. The chorus danced in a manner that was remarkable for the different steps each one did when they were supposed to dance together, and the singing was decidedly off.

The Three Kundles, a man and two boys, performed a number of stunts upon the tight wire and also did some somersaults and handsprings. The youngsters did some good work and got a big hand.

Izetta played a number of popular selections upon the accordeon, and toward the end of her offering did some singing. She just happened to strike the right spot, apparently, for she was forced to take an encore and could have taken another.

Harry Bond and company presented a sketch that was exciting, but incongruous and unreal. The acting was decidedly unnatural and general theme of the cheap sensational kind. The playlet tells of a man making love to another man's wife. He has her in his apartment, when, suddenly, they hear a sound. A man appears and the woman hides. The ardent lover concludes that the intruder is the husband of the woman whose heart he is engaged in winning. The visitor exacts all sorts of promises and a check for $20,000 from the host, in return for which he agrees to allow his wife to secure a divorce. When all is settled it turns out that he is not the woman's husband.

Armstrong and James, two men in black-face, did a comic dialogue, some singing and dancing, and scored a hit.

"What Women Can Do" closed the show, and did not hold the crowd. In fact, a large portion of the audience was gone when the previous act went on, evidently thinking that too much was as bad as too little. I. S.

VAUDEVILLE

A TOY ROMANCE

Theatre—*Palace.*
Style—*Musical Playlet.*
Time—*Twenty-four minutes.*
Setting—*Special.*

With dialogue and lyrics by Glen MacDonough and music by E. Ray Goetz, Raymond Hitchcock and Goetz have in "A Toy Romance," a fanciful little sketch which appeals more on account of its novel presentation and clever principals than its songs or dialogue. The little playlet reminds one of the Fred Walton sketch, "The Toy Soldier," of several years ago with the difference that the Walton sketch made its principal appeal through Walton's toy soldier impersonation while the Hitchcock-Goetz offering makes dancing the feature.

The action of the piece takes place in a nursery the night before Christmas and, as the chimes ring, the toys come to life and play their little romance. The Jack-in-the-Box is in love with the French doll, who wavers in her affections between him and the toy soldier. The discarded rag doll formerly was the soldier's sweetheart, but arrayed in new garments supplied by the Jack-in-the-Box she wins back his love and all ends happily as the chimes again restore them to their previous places in toyland.

The music is well written, although not particularly distinctive and one or two of the lyrics are good. The dances, however, are excellent, well put on and finely executed by a cast of six principals consisting of McMahon and Diamond, Sammy Burns, Donnegan and Curtis, and Gick Watson.

A "Camouflage" vocal number is one of the best hits in the act and it was well rendered.

The costuming is splendid, the scenery good and the act has been well rehearsed and put on. Five or six minutes cut from its running time would be decidedly advantageous and would help considerably in sustaining the interest, which lags a trifle before the finish. It is, however, an entertaining offering for any bill. W. V.

MABEL McCANE & CO.

Theatre—*Colonial.*
Style—*Singing and Dancing Revue.*
Time—*Twenty-six minutes.*
Setting—*In Two and Four (Special).*

Billed as a vaudeville revue, Miss McCane, assisted by Grant and Wing and Al Sexton, have an act that is sadly in need of stage direction and orchestrations that are in harmony with the numbers presented.

Sexton is seated at a table when the act opens, playing "solitaire," and, in rhyme, figures out a new opening idea for a revue. Miss McCane then appears when a curtain is drawn and sings a song about a clock, in which she is joined by Sexton. Grant and Wing follow and do an Oriental dance that showed off the female member as an excellent stepper.

Miss McCane then sings an Indian number and Grant and Wing, attired in Indian costume, come in near the finish. Sexton fills in the gap with a well executed soft shoe dance that won a big hand, after which Miss McCane enters dressed in a black and silver gown and renders a "dream" song that should have been done in the spotlight.

In this number she displayed a well trained voice, but appeared a trifle nervous. Grant and Wing came afterward and executed another dance, again showing off the girl to good advantage. A semi-classic ballad is then rendered by Miss McCane. "A Rag Time Wedding for Two," is employed for a finish, where all four participate.

The act has little continuity and a lack of stage direction is visible throughout. The talent, setting and costumes are there, but the doctor should be called in as quickly as possible. J. D.

NEW ACTS AND REAPPEARANCES

(Continued on page 25)

MYSTIC CLAYTON

Theatre—*Proctor's Twenty-third Street.*
Style—*Mind Reading.*
Time—*Twenty minutes.*
Setting—*House.*

Mental experts unhesitatingly state that it is a physical impossibility to look through a person's eyes and see beyond the thoughts of his brain. In other words there is no such thing as mind reading. All agree on this. Yet if it be true how can we explain the feats of the many who have made a study of interpreting the thoughts in the minds of others?

Mystic Clayton, is one of these who says that no one can read the mind and yet some of his feats in this line are amazing. With remarkable speed and accuracy he tells names, dates, almost forgotten occurrences and scores of facts and figures apparently concealed within the mind of another.

Clayton is playing full week engagements in many of the local split week houses and with apparent ease is successfully answering scores of questions propounded by many who seem intent upon sticking him.

Clayton's act is a fine bit of entertainment aside from the interest and discussion which his work is bound to cause. W. V.

CHAPPELLE & STENNETTE

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one (special).*

Chappelle and Stennette are two colored performers who use a drop depicting a bungalow in a pretty country scene.

They start with a ballad in which they revealed good voices. Some patter followed, in which they pulled a slogan which was heard throughout the act. The man then pretends to try to strike the woman, and as he raises his hand, she places both her hands on her hips and says, "I wish you would; I just wish you would."

Chappelle then sang a song and, although his voice was fair, he spoiled it by acting as if he was in physical agony. Miss Stennette followed it up with a ballad and scored. A few more songs and patter by both of them completed the offering and sent it off to a good finish.

The act needs improvement in spots, but will get over in the small time houses. G. J. H.

BILLIE MILLER AND CO.

Theatre—*Jersey City.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Comedy sketch constructed along very old fashioned lines. One of those affairs where the audience is expected to take everything for granted. Story treats of grouchy old automobile broker whose son is in love with the stenographer. Most of the dialogue concerns the love affair.

The dialogue is the sort of stuff that is always sure fire on the small time and the situations are of similar character. The act contains three persons, the auto broker, played by Miller; the son, a first rate juvenile, and the stenographer, a pretty and capable little ingenue.

The act will sail along in great shape as long as it stays on the small time, where it is deserving of feature billing. The act, with the exception of a very early spot, is simply out of the question as far as big time is concerned. H. E.

GRANT AND JONES

Theatre—*Eighty-first Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

With Bert Grant in an army uniform and Jones in that of the navy, the two scored the hit of the show at this house.

They started with one of Grant's songs, Grant at the piano and Jones singing. Grant then did a song written in camp, with Jones joining in at the end of each verse with some comedy. A new ballad, which Grant has written about a Chinese girl with an American lover, prevented the rest of the act from going on until Jones had repeated the chorus.

Grant then delivered the lamentation of a married man who discovered his mistake and, with a few interlocutions by Jones, pulled a good deal of laughter. Jones then rendered some new songs by Grant which stopped the show. For an encore, they gave a medley of Bert Grant's old songs, all of which went over. The boys are good singers and Jones has a pleasing manner of delivering numbers. His personality goes a long way to put the act over and, from the manner in which it is being received it is due for better time. G. J. H.

ALLMAN AND NEVINS

Theatre—*Fifty-eighth street.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*Special.*

Allman and Nevins, a man and woman team, have a neat setting representing a scene in a village, with the smithy in the foreground. The woman member of the duo plays the part of a demure country lass and does some work on the violin for comedy effect. The dialogue could be improved, it being lacking in bright material and the singing of the man is not up to par. He has a pleasing tenor voice but enunciates poorly.

The woman starts with a rube song which is rather old and does not seem to get over very well. Her partner then appears and they do some dialogue, after which he sings a rainbow song in a yellow spotlight. She then comes out again, having made a change in costume and they do some more dialogue in one. They sing parodies on two operatic arias, rather poorly for comedy purposes. The man then sings another ballad before a red spotlight and they wind up singing together. I. S.

JANET OF FRANCE & CO

Theatre—*Fifty-eighth Street.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*Full Stage (special).*

Janet Martine has signed Fred Clinton as a new partner for her act in place of Con Conrad. She is using the same parlor setting as he did and but for a few new songs, the act does not vary in the slightest detail. Her impersonation of Miss Ulrich is retained and scored its usual hit.

Clinton opened the act with the telephone stunt and using a new song. His voice is much better than Conrad's. However, Conrad had a few mannerisms which helped the act, of which Clinton is not possessed. Clinton presents a neat appearance and, with time, will probably educate a noticeable shyness that seemed to prevent his doing his best. Miss Martine renders her songs in her clever manner that always scored before and, judging from her reception here, will in the future. The act is due for better time. G. J. H.

KENNEDY, DAY & SHERIDAN

Theatre—*Fifty-eighth Street.*
Style—*Comedy Playlet.*
Time—*Fourteen minutes.*
Setting—*Special.*

Two men and a woman, one of the former playing a character role, are presenting a humorous sketch that should go well in the better small time houses and some of the big time theatres. It has plenty of bright talk, is nicely staged, and the cast is quite up to the mark.

The offering starts with an argument between a man and wife. She insists upon his going to get some matches and, after some talk, he leaves. Dan McGinty then makes his appearance and he and the woman member of the trio engage in some dialogue which could be improved. Then she suddenly notices her husband with another woman and plans to make him jealous. She offers McGinty fifty dollars to impersonate an old sweetheart of hers. He is supposed to have just returned from the Dardanelles, where he was shot. Some humorous dialogue ensues.

When the young husband returns, the bogus ex-sweetheart spoils things and finally admits that it was all prearranged. The trick having failed, the wife enters her home in a rage and her husband, who, just a minute before, laughed at her, is confronted with the task of getting into her good graces again. The concluding love scene and the part played by McGinty, who also sings a song, finishes the turn. I. S.

DIANA BONNAR

Theatre—*Eighty-first street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Diana Bonnar is a dramatic soprano and possessed of all the qualifications necessary for a successful vaudeville performer. She possesses great physical beauty, being tall and stately, has a pleasing personality and a voice of rare quality.

It is in the selection of her material however that she errs. She includes in her repertoire of songs two operatic melodies, sung in Italian and two popular ballads in English. Of the former, one is a selection best suited for a coloratura soprano and not suitable to her voice. She should include a strong, spirited number that would enable her to put all of her energy behind it.

She starts with a classic selection in Italian. It is a melodious piece and she puts it over well. She then sings a welcome home song and follows with a rainbow number. Her closing song, in Italian, should be changed for one for which she is better fitted. All but her first song are sung before a light blue spotlight, and arrayed in white, she is an attractive figure. I. S.

ROTH AND ROBERTS

Theatre—*Harlem Opera House.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Roth and Roberts started slow and found it hard going until the latter half of their act, when they began to work up some applause. They open with some old patter with one of them as a "wop" comedian and the straight man as a policeman. The first few minutes of talk should be changed as most of the jokes are mildewed and slow. A few jokes about a "boarder" and marriage went over, as they were neatly delivered.

Some parodies on old popular songs completed the act and helped the skit a great deal. A song or two in the earlier part of the act would help it get over the rough spots. G. J. H.

STOCK REPERTOIRE

TO REORGANIZE 14th STREET STOCK

FOUR OLD MEMBERS REMAIN

With the taking over of the lease of the Fourteenth Street Theatre last Monday by Joseph S. Klein, radical changes in the personnel of the stock company were decided upon, and next week will see a reorganized and strengthened organization.

Manager Klein will continue the stock policy established by his predecessor, and which is now in its tenth week, but realizes that new players are needed and has secured a number of actors well known to the local stage.

Emma Bunting and Carlton Jerome will continue to head the organization, and Philip D. Quinn and Albert Vees, of the old company will also be retained.

To this list of capable players, Manager Klein has added Edward Redding, Brenda Fowler and Pearl Grey all of whom will make their first appearance with the company next Monday in "A Fool There Was." In this drama, Redding will play the role of the Friend, the character he portrayed originally in support of Robert Hilliard.

Another player of note who has been added to the company's roster is Maude Atkinson who ranks as one of the best stock character actresses in the country.

A new drop curtain will be installed. The house will be redecorated and recarpeted throughout. The orchestra will be increased to seven pieces and the front of the house will be fitted up for the comfort of patrons, while back-stage the same will be done for the actors.

Manager Klein will present a good class of plays and, in the selection of them, will be guided by the wants of his patrons. Each play will be given as a new production.

"Bought and Paid For," the current week's offering and the last in which the old company, in its entirety, will be seen, is doing excellent business.

Anna Green is associated with Manager Klein in the leasing of the theatre.

STOCK GETS "MADAME SPY"

TROY, N. Y., Feb. 3.—"Madame Spy," the story of which deals with the United States secret service, was presented here to-night by the Blaney Stock Company and proved to be somewhat of a novelty. While not a war play, in the true sense of the word, it deals with war.

But it is not in this respect that its novelty exists. For two acts, the leading role, a male detective of the secret service, is disguised as a woman spy, and local theatre goers are seeing, for the first time, Jack Lorenz, the popular leading man, in skirts. The play was so well received that the Blaneys have released it for stock purposes.

KIDD STOCK IN MISSOURI

LOUSIANA, Mo., Jan. 29.—The Herbert Kidd Stock Company is playing Missouri towns to good attendance. The show is at the Buell Opera House for a two weeks' stay and will continue in theatres until Spring when it will start its regular season under canvas.

MORGAN SHOW OPENS IN APRIL

RICHMOND, Mo., Jan. 29.—J. Doug Morgan will shortly begin to organize his show for his tenting season in April. He is still managing his motion picture theatre here.

JOINS PITTSBURGH STOCK

PITTSBURGH, Pa., Jan. 29.—Mabel Howard is the latest addition to the stock company playing at the Academy.

ASTOR PLAYERS WIN SUCCESS

JAMESTOWN, N. Y., Jan. 31.—The Astor Players won immediate favor at their opening in "The Daughter of Mother Machree" on Monday last and with each successive performance have added to their laurels. The various members of the company have been praised by the press and public, but the two players who have attracted most notice are Dorothy Drayne and Guy Astor, who play the leads. Miss Drayne made the best impression at her first appearance of any actress who has been seen on the local stage. Her portrayal of the title role proves her to be an actress of more than ordinary ability and this in conjunction with a most pleasing personality makes her a sure winner. Guy Astor, who is well known in this city as an excellent actor, was welcomed by many friends. The fact that Astor, who heads the organization, has surrounded himself with such an excellent company, has added to his already long list of friends. Next week "Elevating a Husband" will be given.

HOLYOKE STOCK DRAWS BIG

HOLYOKE, Mass., Jan. 30.—The Shea Stock at the Holyoke Theatre continues to do big business. This week's bill, "Believe Me, Xantippe," has exceeded all expectations and has drawn capacity at nearly every performance. The local theatre-goers have acclaimed it one of the most pleasing bills of the season. Margaret Leonard, now in her third week as leading lady, has fully established herself as a local favorite. The press of the city credit her with being one of the most versatile actresses who have been seen here and praise her work in the highest terms. Next week, "The Great Divide."

CHANGE IN YONKERS STOCK

YONKERS, N. Y., Jan. 29.—Dorothy Blackburn has succeeded Rosalind Arden as leading lady of the Shea-Kinsella Players at the Warburton Theatre opening Monday in "The Gypsy Trail." Miss Blackburn, who is now playing leads for the first time, is not yet twenty years of age and is one of the youngest leading ladies, (if not actually the youngest) in stock in this country. By her excellent work, this week, she has proved herself capable of filling the position in which the management has placed her. Next week the Players will be seen in "Hindle Wakes."

NEW LEADING LADY SCORES

HALIFAX, N. S., Jan. 29.—Laura Arnold, the new leading lady of the Majestic Players, opened with the company last Monday and scored a big hit in "Cheating Cheaters." Business last week with "The Thirteenth Chair" broke all local stock records. Next week, "The Easiest Way."

LEAVES STOCK FOR ROAD SHOW

PETERSBURG, Va., Jan. 29.—Helen Spring, well known for her work in prominent stock companies as an ingenue lead, joined the "Mary's Ankle" Company, here. Dorothea Sadlier also joined the company in this city.

MORGAN JOINS SPOKANE STOCK

SPOKANE, Wash., Jan. 28.—Jack B. Morgan, who closed with the Morgan-Wallace Stock Company at Sioux City, Ia., has joined the Woodward Players in this city as leading man and opens next Monday.

JOBBING IN NEWARK

NEWARK, N. J., Feb. 3.—Eugene Desmond and Barbara Milton were specially engaged for this week by Corse Payton for "Nothing But the Truth."

EDWARDS QUITS BUHLER STOCK

PATERSON, N. J., Jan. 29.—Rowland G. Edwards has resigned as stage director of the Richard Buhler Stock at the Lyceum Theatre, here.

YIDDISH PIECE GIVEN IN ENGLISH

LIBIN PLAY ACTED AT UNION HILL

UNION HILL, N. J., Feb. 3.—The Keith Players to-day gave the first production in English of "The Unknown Woman," by S. Libin, a play which, in the Yiddish, was known as "The Missing Witness."

In its original form it was presented at Thomashefsky's Theatre, New York and won such popularity among the Jewish theatre goers that it had the almost unprecedented run of ten weeks in the Metropolis playing to crowded houses and later was given in other cities by Thomashefsky's road company, so popular did the play become that it finally attracted the attention of a New York manager who finally secured the author's permission to have it translated into English, Mr. Libin himself making the translation.

The play is very strong in dramatic situation and is unusual from the fact that between the three of the foremost female characters there is no choice as to which is the best. In casting the play, Director Curtis, of the Keith Players, found that he needed the services of two leading women, besides Dorothy Shoemaker, the regular leading woman of the company and Manager Wm. Wood engaged Justina Wayne and Louise Hamilton to play the extra leads.

An excellent performance was given, the various members of the company doing good work. Jack Roseleigh, showing the benefit of his recent vacation, did forceful work.

Miss Shoemaker, always to be depended upon for good acting, won her full share of approval and the Misses Wayne and Hamilton acquitted themseles with credit.

Other members of the company who are deserving of praise are Betty Brown, Nan Bernard, Joseph Lawrence, Stewart Wilson, M. J. Briggs and Edwin H. Curtis.

BLANEYS AFTER MORE THEATRES

Charles E. and Harry Clay Blaney are about to add two more theatres to their list of stock houses. These theatres are located in greater New York, one in Brooklyn and the other on Manhattan Island. Negotiations are now under way and the Blaneys will announce the names with the opening date of each, in a few weeks.

JACK HORN OUT OF STOCK

BAYONNE, N. J., Jan. 29.—Jack Horn, well known for his successful management of the stock companies at the Fifth Avenue Theatre, Brooklyn, and at Stapleton, Staten Island, is out of the stock business at present and is devoting his time to the management of some motion picture interests.

MANY JOBBING THIS WEEK

Owing to the long cast of "Johnny Get Your Gun" seven players are filling special engagements this week at the Yorkville Theatre. The list includes Mary Daniels, Shirley DeMe, Lillian Rhoades, Allan Ramsay, Gardner Kniffin, Harry J. Russell, and George Dresser.

STAPLETON STOCK DOING WELL

STAPLETON, S. I., Feb. 3.—The stock at the Liberty Theatre, headed by Robert Hyman and Irene Summerley, is doing excellent business. This week's bill is "Alias Jimmy Valentine," next week "Quincy Adams Sawyer."

SHUBERTS RELEASE PLAYS

"The Blue Pearl," "The Long Dash," "An Ideal Husband" and "Betty at Bay," a quartette of Shubert productions, have been released for stock.

MAJESTIC

CHICAGO.

James J. Morton introduced all the acts here and his introductory speech about each turn proved to be uproariously funny.

Losova and Gilmore, with songs and dance divertisements, won favor.

Clark and Bergman registered distinctively with their original musicale offering, doing their turn with much grace and pomp. They deserved the plentiful amount of applause they received.

Maurice Burkhardt rendered his song skit in which he portrays joy and gloom and original bits of song acting. His offering aroused wide comment and was favorably accepted.

Wood and Wyde, in a comedy sketch, which combined singing and dancing, found much favor. Both are decidedly clever and work in unison.

Gertrude Hoffman was truly a welcome addition to the program with her dances and impersonations. She scored the hit of the bill, walking off to riotous applause.

Walter C. Kelly, with a new line of stories in dialect and otherwise, remains the same old favorite here as in the days of yore. The audience showed its appreciation by responding enthusiastically.

The Randalls closed the bill with their novelty offering entitled "Fifteen Minutes in Arizona," which proved to be an interesting musical and shooting act.

H. F. R.

McVICKERS

(Chicago)

De Lisle, a rapid juggler, opened with a fast line of hat and club bits that caught on.

Charles and Grace Linden dragged along with songs and talk that failed to arouse much laughter.

George and Mae Le Feure achieved instant recognition with their splendidly arranged dances. Their costumes are flashy and well worn.

Russell and Lum proved laugh getters with their original comedy and songs.

Jim Reynolds stirred up the first real bit of enthusiasm displayed by the audience over the program. He is original and his monologue is bright and snappy.

Nettie Carroll Troupe gave a remarkable exhibition on the tight rope, which registered distinctively. They are fast and clever workers.

Babe La Tour and Gold were a lively couple, with their cross-fire patter and a few singing numbers. Miss La Tour is a welcome addition to vaudeville.

"Marcelle," an inviting and entertaining musical comedietta, proved to be a well-staged and entertaining attraction, which held the audience until the final curtain.

H. F. R.

HAMILTON

(Last Half)

Doyle and Boyle, two men, started the show off rather poorly. One of them played the role of a woman, and while he imitated a woman's voice fairly well, almost everyone seemed to know that he was not really a member of the fair sex. Therefore, the revelation at the finish was not very surprising.

The Fenwick Sisters presented a typical small time sister act. Why they insist on singing ballads when it is evident they could do much better with jazzy songs is a mystery.

Claire Vincent and Company presented a sketch which, in addition to having a ridiculous theme, was poorly acted.

Steve Freda, a "wop" comedian, rendered a monologue, did some work on the guitar and sang a song.

Mahoney and Brady did a dialogue and sang a number of comic songs.

The Rials, a man and woman team, closed the bill with some "nut" comedy, dancing, and a few stunts on the flying rings.

I. S.

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PAYING FOR REHEARSALS

The English actor, in his recent demand for payment for all rehearsals, has taken a radical and unwarranted step to do away with a custom which has prevailed in stageland since its very beginning and, while some English managers may, even now, pay their actors while rehearsing, it would appear to be an arbitrary ruling to make such payment compulsory.

Why should a manager pay an actor for learning how to play a given role, when he has to pay a stage director to teach him? Until the actor is up in the role, until he begins the first performance of a new play, he gives the manager absolutely no return. Then, why should he expect pay?

The vaudeville artist does not get paid for doing nothing. Nor does he expect it. If he needs a new act he must get it and, if necessary, must lie idle while he rehearses and makes it fit for presentation. When it is ready, he brings it to the vaudeville manager complete and gets paid only while he works. This applies the world over.

And the world over, it has been customary for the dramatic actor to rehearse free. In the United States, the actor in a dramatic play rehearses for four weeks, if necessary, without pay. At the end of this time, should more rehearsals of the play be necessary, he is paid half salary for every week of extra rehearsing. The same applies to the actor in a musical show, except that the free rehearsal period extends for six weeks.

It does not necessarily follow that every dramatic show requires four weeks, nor that every musical show requires six weeks' rehearsals. But whenever they do, the actor in this country is not paid during the two specified times.

There is many a manager in England today successfully conducting one or more companies, who could not afford to pay actors while rehearsing all of his companies and who, if he were compelled to, would lessen the number of companies.

There is also many an actor who "gets by" today, but who, if the manager is compelled to pay for rehearsals, will not keep because of the poor showing he makes at the first rehearsal.

The English actor had better let well enough alone. Let him be content with the knowedge that some English managers, of their own volition, pay their actors while rehearsing. Let him try, if they will, to persuade others to follow the example, but lest they do injury to their own cause, let them not attempt by arbitrary ruling to coerce the manager to pay for something for which he gets no return.

LA MONT EXPLAINS TROUBLE

Editor NEW YORK CLIPPER:

Dear Sir—I note in your January 29 issue of the CLIPPER, on page eleven, an article in which Frank Abbott explains Miss Newman was willing to work for $30, etc. Below are the true facts of said case:

Al. Leichter, on my floor, came in to see me on Monday, December 2, about 6.30 in the evening, and told me he was stuck for an act to work in the oleo between shows at the Crescent Theatre, Brooklyn. He wanted a singing violinist. I had one for which I asked $60, a girl under age, whom I have under contract for five years.

Mr. Leichter called up Frank Abbott, who said that he would pay $50 if she did well, otherwise he would pay no more than $40. I agreed to let her work the week for $50. She opened and I personally saw her stop two shows, the applause was so great at the finish of the act. Friday night Mr. Abbott sent for Miss Newman (as she told me) and told her if she did not agree to work for $30 he would not let her finish the week. Although Miss Newman's mother was at the theatre, and Mr. Abbott knew Miss Newman was not of age, he did not ask to speak to her mother.

Miss Newman, knowing any contract she signed would be null and void, signed a contract so she could finish the week. Saturday she came to me and told me the details. I told her to work Saturday, but not to accept any money from Mr. Abbott.

The case came up Monday 27, and was decided against Abbott, who was ordered to pay $50 and costs incurring from same. The case was tried by Judge Young, Municipal Court, 54th street, New York. The case was not dismissed January 16, as Mr. Abbott puts it, but was continued until the 27th.

Mr. Robert C. Moore, my personal attorney, represented Miss Newman. After the case was tried, Mr. Abbott told me he was going to sue me for $5,000, because Belle Newman had done a "shimmy" dance at the conclusion of her act, thereby injuring his business and respectability of the Crescent Burlesque Theatre, Brooklyn. Could anything be more probable, than that a sixteen-year-old girl, by merely shrugging her shoulders at the conclusion of her number, shocked and kept away the patrons from the theatre. Imagine this in your wildest dreams, if you can.

Yours truly, BERT LA MONT.
January 31, 1919.

CROSS ANSWERS JANSEN

Editor, THE NEW YORK CLIPPER:

Dear Sir:—I have just finished reading an article in your January 29th issue regarding a complaint made by Hugo Janseu, against myself, that I have an infringement on his act. I wish you would correct same, as he is all wrong, inasmuch as I am paying royalty to the owner of the original copyright, Will Bradshaw, of Chicago. It is true he put in a complaint through the N. V. A. but, upon my proving to Mr. Pat Casey my rights to use the act, it was dropped. I also wish to state that about a year and a half ago, he also tried to stop me, but failed. As for my being taken off the time, he is again mistaken, as I have been working steadily for three years and do not intend to stop.

Trusting that you will publish this and with best wishes, I am,

Respectfully yours,
C. W. CROSS.
New York City, January 29, 1919.

FIELD MOURNS PICKENS

Editor NEW YORK CLIPPER:

Dear Sir—Both the show and business world mourn the passing of John William Pickens, general representative of the Al. G. Field Minstrel Company, a position he held for many years. His demise was a great shock to the owner and members of the Field Company.

The last sad rites were held at Zanesville, his home, January 30. Many came from a distance, and the large concourse of friends present revealed the love and respect borne him. Al. G. Field represented the Field Company

The deceased was formerly in the employ of Klaw & Erlanger and afterward with Cohan and Harris, and Al. H. Woods. About ten years ago he joined the Al. G. Field show, and has been with the Field company continuously since. Bert Edwards has succeeded "Colonel" Perkins as the agent of the

Yours truly,
AL. G. FIELD.

TWENTY-FIVE YEARS AGO

Hal Clarendon died at Indianapolis, Ind.

Rosina Vokes died at her home in England.

Laura Schirmer-Mapleson died at New York City.

"The Fatal Wedding" was published by Spaulding & Kornder.

James J. Corbett defeated Charley Mitchell at Jacksonville, Fla.

Answers to Queries

R. N. A.—Louis Mann was the star in "The Bubble."

G. N. T.—Yes, Howard and Sadler have played the Loew time.

G. N.—Yes, Loretta Claxton was with the Watson show in 1917.

E. R.—Agnes Herndon toured in "La Belle Marie" in October, 1891.

O. W. D.—Niblo's Garden was built long before the Academy of Music.

L. S. E.—"Such Is Life" had a run of only one week on Broadway in 1916.

Bill.—"Sweethearts" was produced at the New Amsterdam Theatre in 1913.

H. H.—Frank Bacon is the star in "Lightnin'" at the Gaiety. Yes, he also collaborated in writing the play.

F. H.—Yes, Sarah Bernhardt suffered the loss of a leg through an operation performed in France about three years ago.

M. N.—It is impossible to compare the two, they being actors of a different period. Each was equally great in his time.

J. D. F.—Martinelli, the grand opera tenor, toured South America for three months in 1916. He returned from the tour in October.

F. F.—Albert Von Tilzer, the late Charles McCarron and Lew Brown wrote "The Honolulu Hicki Boola Boo." They also wrote "Oh, How She Could Yacki Hacki."

H. L. T.—Vivian Martin was starred in "Her Father's Son," a Morosco production, released by the Paramount. L. V. Jefferson wrote the scenario and W. Taylor directed it.

B. D. E.—We do not happen to know the details of any of the happenings in the private life of the performer whose name you mention. Perhaps he will be able to supply the information.

J. N.—Why not send the manuscript to one of the film companies. If the scenario has the goods it will probably receive due consideration. Yes, film companies have been known to pay as little as $10 for scenarios.

W. A. R.—Dorothy Jardon is now with the Chicago Grand Opera Company and will be heard during its present engagement at the Lexington Avenue Opera House. She will probably remain in opera for some time. She scored a success in many light opera and musical comedy productions.

Rialto Rattles

THEATRICAL MYSTERIES NO. 30

What's become of that circuit of two thousand picture houses that the Paramount bunch were reported to have lined up a couple of months ago?

BERT CAN'T UNDERSTAND IT

Bert Lamont wants to know why the "Midnight Frolic" has closed. He says he took a party around there the other night at 4.30 a. m. and couldn't get in.

ADD TERRORS OF PROHIBITION

Two thousand vaudeville comedians have already grabbed that "staggering out of Huyler's" gag, and before the end of the week a thousand more will be telling it.

THINGS WORTH HAVING

Tex McLeod's new plaid overcoat.

Dobbs and Welch's new act.

Tony Kelly's weekly royalties from "Three Faces East."

Abrams and Schulberg's picture plans.

Jim Madison's knowledge of sure fire bits and business.

THEY RESENT, ALL RIGHT

In view of the libel suits brought by Jake and Lee Shubert against the Chicago *Post*, and its dramatic critic, Charlie Collins, the Shuberts' "Chi" publicity notices might appropriately read, hereafter, "The Messrs. Shubert *'resent.'*" instead of the familiar "*present.*"

OLD STUFF TO THE ACTORS

A New York magistrate rendered a decision last week to the effect that a woman is the boss of the house. Any actor who has ever occupied the dressing-room adjoining that of a battling man and wife sketch team could have tipped the magistrate off that the question had been officially decided in show business years ago.

NOTHING TO WORRY ABOUT

The Broadway cabaret owners are wondering whether the public will take to the near beer the brewers will shortly be permitted to make. Cabaret patrons, having stood for near singers, near dancers, near musicians and near food for several years past, however, it looks as if the cabaret owners haven't a thing to worry about.

MAC SOLVES A MYSTERY

Arthur MacHugh says he has solved the mystery at last, as to why the clock in front of Bach's jewelry store, at Broadway and Forty-fifth street, has registered the time as "Half Past Eight," continuously, for the last three months. It's a press agent stunt for "Half Past Eight," Mac confidentially informs us. With all this good advance work already done, however, Mac says he can't understand why the show doesn't come into New York.

VAUDEVILLE VETERANS

"I feel so un-necessary."

"Why did you tip your hat to that lady, you don't know her? Why, I had my brother's hat on, and he knows her, doesn't he?"

"You say there were six men under the umbrella and none of them got wet. How was that? Very simple, you see, it wasn't raining."

"I'm particular about the people with whom I associate. That's all right. Go right ahead. I'm not so particular."

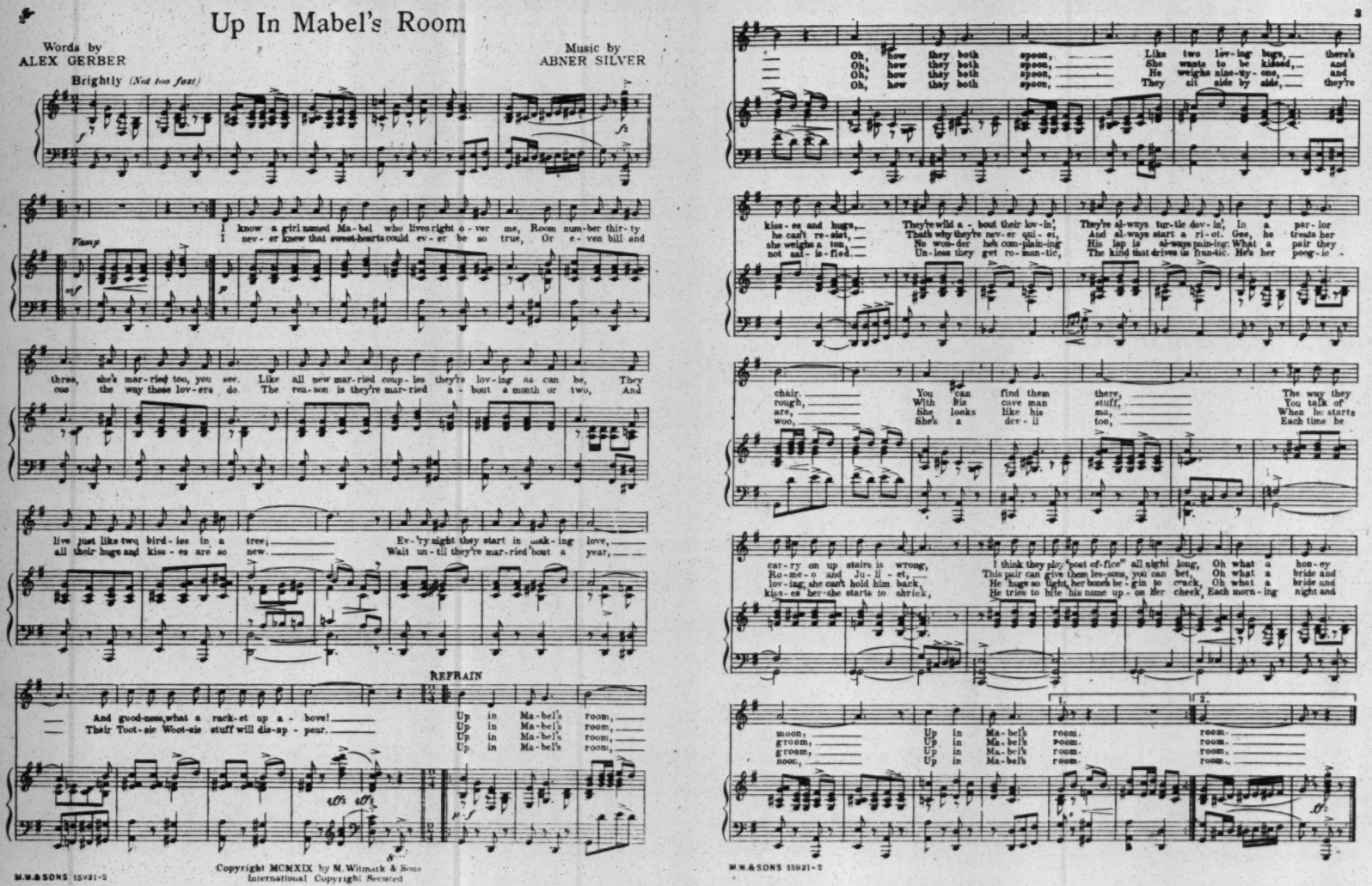
NOTHING NEW IN FRANK'S LIFE

A producer called Frank Stammers, the librettist, on the 'phone the other day, and informed him that he had a set of animal skins around which he would like to have a musical comedy written.

"I'll bet this is the first time that you've ever been asked to write a show for a set of skins," said the producer, commenting on the unusual commission. "Oh, no, it isn't," retorted Frank, "I've been asked to write more than one show for a set of skins, but why mention names and cause hard feeling."

IT'S READY!

UP IN MABEL'S ROOM

Our new rip roaring comedy song by ALEX GERBER and ABNER SILVER, with enough extra verses and "punch" catch lines to KEEP YOU SINGING AND YOUR AUDIENCE YELLING FOR A SOLID TEN MINUTES. LEARN IT FROM THIS—in the meantime write or wire for orchestration.

Up In Mabel's Room
Words by ALEX GERBER
Music by ABNER SILVER
Brightly (Not too fast)
I know a girl named Ma-bel who lives right o-ver me, Room num-ber thir-ty
I nev-er knew that sweet-hearts could ev-er be so true, Or e-ven bill and
three, she's mar-ried too, you see. Like all new mar-ried coup-les they're lov-ing as can be, They
coo the way these lov-ers do. The rea-son is they're mar-ried a-bout a month or two, And
live just like two bird-ies in a tree; Ev-'ry night they start in mak-ing love,
all their hugs and kiss-es are so new. Wait un-til they're mar-ried 'bout a year,
REFRAIN
And good-ness what a rack-et up a-bove!
Their Toot-sie Woot-sie stuff will dis-ap-pear.
Up in Ma-bel's room,
Up in Ma-bel's room,
Up in Ma-bel's room,
Up in Ma-bel's room,
Oh, how they both spoon, Like two lov-ing bugs, there's
Oh, how they both spoon, She wants to be kissed, and
Oh, how they both spoon, He weighs nine-ty-one, and
Oh, how they both spoon, They sit side by side, they're
kiss-es and hugs, They're wild a-bout their lov-in'; They're al-ways tur-tle dov-in', In a par-lor
he can't re-sist, Thats why they're nev-er qui-et, And al-ways start a ri-ot. Gee, he treats her
she weighs a ton, No won-der heh com-plain-ing His lap is al-ways pain-ing What a pair they
not sat-is-fied. Un-less they get ro-man-tic, The kind that drives us fran-tic. He's her pong-ie
chair, You can find them there, The way they
rough, With his cave man stuff, You talk of
are, She looks like his ma, When he starts
woo, She's a dev-il too, Each time he
car-ry on up stairs is wrong, I think they play "post of-fice" all night long, Oh what a hon-ey
Ro-me-o and Ju-li-et, This pair can give them les-sons, you can bet, Oh what a bride and
lov-ing she can't hold him back, He hugs so tight, her bonk he-gin to crack, Oh what a bride and
kiss-es her-she starts to shriek, He tries to bite his name up-on her cheek, Each morn-ing night and
moon, Up in Ma-bel's room. room.
groom, Up in Ma-bel's room. room.
groom, Up in Ma-bel's room. room.
noon, Up in Ma-bel's room. room.
M.W.&SONS 15921-2
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M.W.&SONS 15921-2

A FEW EXTRA CATCH LINES:

1. He says to her let's parles vous francais.
   She says not now, but later on I may.
2. She rolls right off his lap each night, I fear
   She falls and almost breaks our chandelier.
3. She weighs two hundred, what a heavy Swede.
   No wonder her poor Hubby is knock-kneed.
4. I never heard of such a loving pair.
   Last night they almost broke their morris chair.

Already being sung by some of the great headliners that know the value of "sure fire material" when they hear it.
All kinds of double versions for two men, two women, also a corking good double for boy and girl.

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MELODY LANE

HAVE OUR COMPOSERS STRUCK A SNAG?

Daily Newspaper Writer Claims That All the Light Opera Writers Have Run Out of Melodies

A writer in one of the New York dailies on the subject of the revival of "Robin Hood" at the Park Theatre takes a slap at American light opera and musical comedy composers and states that this year they have all run out of melodies entirely.

"This year," so the article reads, "the composers seem to have struck a snag. Jerome Kern, indefatigable since his 'They Wouldn't Believe Me' days seemed to have drained his well off melody dry nearly a year ago.

Louis Hirsh, who wrote a dozen hits between "Hello, Frisco" and "Tickle Toe," tried his hand at "Oh, My Dear!" But, like all the others, it is just fair to middlin'.

Rudolph Friml, who showed in his "Firefly" and "Katinka" that he comes very near to being a true musician as well as a popular composer, wasn't able to write a successful song for either "Glorianna" or "Some Time."

Ivan Caryll, who usually writes one fine score a year like "The Pink Lady" or "Sybil," couldn't find a single melody that would haunt you for more than twenty-four hours for either "The Girl Behind the Gun" or "The Canary."

"Listen, Lester," seems to be the most popular musical show just now, but its music is trite, and it succeeds mostly because the whole pace is so lively that for the moment we forget the "Maytime" and "Going Up!" of last year.

Victor Herbert's first music of the season comes to the New Amsterdam this week in "The Velvet Lady," and at the same time De Koven's "Robin Hood" will bring his band to the Park.

The two will offer a fair comparison of the comic operas of yesterday and today. "Robin Hood" belongs with the Gilbert and Sullivan group, for it was brought out by the old Bostonians just after "Pinafore" had sailed triumphantly back and forth across the country for nearly ten years.

If Victor Herbert can't bring something noteworthy to the music of the year then it's safe to say that nobody can. He is really the last hope for the composers of today. The Park Company feels so sure that its "Robin Hood" revival will succeed that it is temporarily taking off the rest of the repertoire to give the De Koven opera an uninterrupted run.

When you think that not one or two, but all the popular composers have been so unfortunate this season, it must have been that, like every one else for the last year, they have been chased by the "glooms."

Surely happiness is the first ingredient of a popular song, and now that it can be had without any restrictions or substitutes there's no reason why our musical comedies shouldn't be more joyous and lilting than ever.

All we are waiting for are the "words and music" men. The managers are ready to produce the best operettas that are offered them, and the bonafide musical comedy stars who know enough dancing and singing to seem artless and spontaneous and give us something besides are just waiting for some good parts to come along."

LEE DAVID PLACES NUMBERS

Lee David, a young composer of the better grade music, has placed a number of new compositions with some of the leading houses. A few of his numbers which have been released this season are: "Just Lonesome," "Wild Honey" and "Calling Me to the Hills."

ED. LITTLE HAS AN IDEA

Edward P. Little, an Eastern music man, who years ago went West and became manager of the music department of Sherman & Clay & Co., one of the big Pacific Coast houses, has an idea which he is going to put into practice on the Western coast, and, if followed throughout the country, will result in a wonderful boom to the music business.

The big singing American army which did so much for music is rapidly being disbanded, and Little's idea is to keep the big organization, as far as its singing is concerned, together. Briefly, Ed. proposes that every town, village and city appoint a committee, preferably headed by a music dealer, theatrical man or orchestra leader, to get in touch with the returning soldiers, gather them together in an organization augmented by their friends and continue the big singing meetings held in the army camps.

One business which, instead of being seriously crippled by the war, enjoyed a full sized boom was the music publishing industry, and the singing army was entirely responsible for it. Little's idea to keep this love of singing up and to increase it by taking in every music lover in the entire country is a great one, and if followed up will produce wonderful results.

"HEART OF WETONA" IN SONG

The "Heart of Wetona," the famous Belasco play, has been released for pictures, and with Norma Talmadge in the leading role will be seen in the local theatres within the next few weeks.

The news is responsible for the writing of a new song by the same name, and Sidney D. Mitchell and Archie Gottler, its writers, have dedicated the number to Miss Talmadge.

FREE INSTRUCTIONS OFFERED

The Colonial University of Music has moved to its new quarters, at No. 201 East 110th street, and is offering instruction in singing, music composition and acting for the motion pictures. Instruction in the various branches is free of charge.

"KATY" A HIT IN ENGLAND

"K-K-Katy," the stuttering soldier song which was one of the big selling song hits of last year, is being widely sung in England, where it bids fair to duplicate its great American popularity.

Leo Feist, Inc., publishes the number.

REMICK BUYS "BUBBLE" SONG

Jerome H. Remick & Co. have purchased "I'm Forever Blowing Bubbles" from the Kendis-Brockman Co. The song is a recent release from the Kendis house, but has attracted much attention among professional singers.

NEW WRITERS AT WITMARKS

Abner Sil·er and Alex Gerber, who have signed for a term of years with M. Witmark & Sons, are making their headquarters at the Witmark Professional Department, where they are welcoming their many friends.

"MEOW" SOON TO BE A SONG

"Meow," the new Sam Fox novelty instrumental number which is being featured by scores of the local orchestras, will soon be issued in song form.

NEW PROHIBITION SONG READY

Leo Feist has just released a song entitled "How Are You Going to Wet Your Whistle When the Whole Darn World Goes Dry?" Francis Byrne, Frank McIntyre and Percy Wenrich are the writers.

COMPOSERS' SOCIETY HAS BIG SURPLUS

First Dividend Amounting to Over $50,000 to Be Declared in the Near Future

At a dinner of the Board of Directors of the American Society of Composers, Authors and Publishers held at the Claridge on Jan. 29, it was reported that the organization now has in its treasury a surplus amounting to considerably over $50,000, which will in the near future be divided among the members.

The society, organized a number of years ago for the purpose of collecting a performing rights fee from proprietors of restaurants, cabarets and other resorts where copyrighted music is performed for a profit, has had a long and hard fight for success.

Innumerable cases have been fought out in the courts, the law under which the collections can be made has been tested and opposition against the organization itself has been felt from many quarters. In spite of this the society has gone along slowly increasing its membership, overcoming obstacles one by one until it at present is looked upon as a big success and the collection of enormous amounts for its members within the near future is freely predicted.

A big question for the board of directors to decide, however, is the manner in which this money is to be distributed among the society's members.

A strict interpretation of the rules would seem to credit the author, composer and publisher of a copyrighted number, a certain amount for each time the composition was played in public. With the almost countless number of compositions published and the many times they are played by orchestras and soloists, the country over, the task of keeping a record and crediting the amount earned to the proper person seems a gigantic one, so great in fact that it in many quarters has been decided utterly impossible.

Another way which has been discussed for the division of the royalty is upon a pro rata basis, but this also presents a difficulty as to just what manner the various publisher can be rated. A house with a thousand publications would naturally want a higher rating than one with three hundred, but, on the other hand, the smaller house might, during a certain period, have one number which would be played more often than the entire catalogue of the big house.

All these matters are to be threshed out in the near future by the directors, and some decision is to be rendered within the next month or so.

SONG WRITER SUED FOR DIVORCE

Joe Young, the songwriter, whose real name, according to the papers in the case, is Israel Youdovitch, is the defendant in a divorce suit brought by Minnie W. Youdovitch. The Youdovitches were married on Oct. 9, 1908, and lived happily for some years, but during the first three months of last year Joe, so the papers relate, engaged in some improper conduct with an unnamed woman. This, it is claimed, occurred at the Hotel Braddock, in Harlem.

VON TILZER SONG FEATURED

Margaret Young, who is now appearing in Western vaudeville, is successfully featuring the new Harry Von Tilzer song, "Can You Tame Wild Women?" In a letter to Harry Von Tilzer written last week she said: "I wish the song was a restricted number. It would make a big star of me, as it is the biggest applause winning song I ever used."

JAY GOT THE NAMES MIXED

Jay Kaufman, who writes a daily column in the Globe, occasionally prints a note regarding popular songs and their writers.

In a recent issue he wrote "Few people know that Theodore Dreiser wrote the words of 'The Banks of the Wabash.'" Jay is right; few, indeed, are aware that the novelist had anything to do with the writing of the great rustic ballad. To be exact, there isn't a person in the whole world that knows that Dreiser wrote the "Wabash" lyric, for the simple reason that he didn't do it.

Every note, every line, every word of the great song was written by the late Paul Dresser, one of the greatest writers of popular songs that ever lived. Dresser was one of the few writers who possessed the ability to write both words and music of his songs, and this gift was so pronounced that the work of writing a song was to him the simplest task. Some of his best and most successful numbers were completed within an hour. During his career he wrote the words and music of over five hundred songs, some of which were popular the world over.

LONDON SENDS NEW SONG HIT

In Thos. J. Hewitt's new song, "Robin On the Apple Tree," London has sent to this country another successful song. Christine Langenham, a dramatic soprano, was the first to sing the number in America, and with it has scored a remarkable success.

Miss Langenham interprets the song tastefully with fine technique, excellent appreciation and feeling. Mr. Hewitt is famous in England as the writer of ballads of the better type which are fast coming into favor in this country. Among his successful songs are "Little Shawl of Blue" and "If You Were the Op'ning Rose."

Jos. W. Stern & Co. are the publishers.

HARMS GETS BERLIN SONG

"The Revolutionary Rag," the first Irving Berlin song to be written since the severing of his connections with the Waterson, Berlin & Snyder Co., has been placed with the T. B. Harms Co., who will publish it within the next few days. It is to be heard in a new musical production which will be seen in New York early this spring.

CLARK BENEFIT ON MARCH 7

The annual benefit ball and entertainment for Dave Clark, the songwriter, will be held on March 7 at the New Amsterdam Opera House. The affair will be under the auspices of the local popular songwriters.

COHEN ENLARGES QUARTERS

The Meyer Cohen Music Publishing Company quarters in the Astor Theatre Building have been increased by the addition of considerable space, made necessary by the growing Cohen business.

COMPOSER ZAMECNIK IN NEW YORK

J. S. Zamecnik, the star composer of the Sam Fox Publishing Co. house, is in New York making the acquaintance of local publishers and writers.

DENISON OUT OF COHEN CO.

Wirt Denison, the composer and formerly one of the stockholders in the Meyer Cohen Music Pub. Co., is no longer connected with that company.

NEW "DREAM" SONG READY

Leo Feist, Inc., has released a new song entitled "Dreams" (of Home Sweet Home) by Dave Harris, Cliff Hess and Joe Santley.

NOTICE

To MANAGERS and PERFORMERS of the

AMERICAN BURLESQUE ASSOCIATION

Next Season the Route Will Consist of

FULL WEEK STANDS ONLY

Excepting the Penn Circuit of One Week

THE "OVER-NIGHT" SENSATION!

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With HALE and PATERSON

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AT B. F. KEITH'S RIVERSIDE AND COLONIAL THEATRES THIS WEEK

The Dixieland Jazz Band Sails for London on or About February 18th to Fulfill a Twenty-Week Engagement Under Management of Albert DeCourville.

DIRECTION—WM. MORRIS

Creators—Originators and Composers of Jazz Music. Famous Victor Artists.

BURLESQUE

BURLESQUERS BEING LURED TO LEGIT.

SEVERAL SIGNED LAST WEEK

Representatives of dramatic, musical comedy and vaudeville attractions are raiding burlesque for performers, and so active have they become in the last few weeks that several managers of burlesque shows are on the anxious seat, as they do not know where the persuasive agent in search of players will make his next attack.

In former years, the burlesque field was comparatively safe from raids for recruits for other branches of the amusement business. The dramatic agent rarely thought of looking for talent outside of the ranks of the drama, while the musical comedy manager drew his company largely from the ranks of vaudeville.

A radical change has taken place in this situation and the burlesque field does not enjoy the same security from invasion that it did hitherto.

Only last week Chamberlain Brown booked Louise Hartman, of the Rose Sydell show, with the Shuberts, and she closes with the show on Saturday night at the Casino, Brooklyn. He also booked Lynn Canter, prima donna with Cooper's "Best Show in Town," for the Palais Royal.

Frank De Voe is another who has been lured from burlesque. He closed with the Behman Show in Newark, N. J., last Saturday night and left for Boston to join John Cort's "Glorianna" company opening Tuesday night at the Tremont Theatre.

Jack O'Malley is still another burlesque backslider. He opened with "The Velvet Lady" at the New Amsterdam Theatre last Monday evening.

The lure of salary is responsible for the desertion of burlesquers from the field in which they have been identified. In burlesque a comedian gets from $60 to $75. In musical comedy a good comedian commands a salary ranging from $150 up. The same applies to the burlesque prima donna. If she possesses a good singing voice and also has youth and attractiveness, and there are many who do, she can readily find a place in musical comedy.

What steps, if any, burlesque managers will take to head off the invasion is problematical. It is doubtful if any step they could take would prevent their actors from entering other branches of the business that offer the monetary inducements held out by the legitimate and musical comedy.

GERARD SIGNS DEMPSEY

Barney Gerard has engaged Jack Dempsey, the pugilist, as an extra attraction with his show. Dempsey will open with the "Americans" at McKeesport, Pa., next Monday. It is said that Dempsey has a contract with Gerard to play from ten to fifteen weeks and is to receive $20,000 for the engagement.

GRACE HOWARD OUT OF CAST

Grace Howard was confined to her home all last week on account of illness, while her show was playing the Majestic, Jersey City. She will join the company this week at the Peoples in Philadelphia.

McKEEFREY AT UPTON

MONTGOMERY, Ala., Jan. 30.—Howard McKeefrey has left Camp McClellan, near here, for Camp Upton, where he will shortly receive his discharge from the Army.

"PROPS" TAKES A BRIDE

CHICAGO, Ill., Jan. 29.—Otto Krickman, property man of the "Trail Hitters," and Norine Holmes, of the same company, were married here yesterday.

MABEL MORTON MARRIES

SCRANTON, Pa., Jan. 28th.—Mable Morton, ingenue soubrette of Jack Reid's "Record Breakers," was married last Saturday in Wilkesbarre to James Conway of that city, at St. Mary's Church, by the Rev. Father M. T. Shields. Mr. Conway is connected with the Standard Aircraft Corporation. A banquet was served at the Stirling Hotel, after the night performance, at which all the members of the "Record Breakers" were present. Mrs. Conway will remain with the show until Reid is able to replace her.

Mrs. Conway, whose maiden name was Mary Elizabeth Stark, of Toledo, was with the Pat White Show this season and left that show at the Star, Brooklyn, to go to Chester, Pa., to marry. But, an arriving there, she changed her mind at the last minute and shortly after joined the "Record Breakers." Mr. and Mrs. Conway will make their home in this city.

FORMER BURLESQUER IS SICK

PHILADELPHIA, Pa., Jan. 29.—Margarette Newall, former burlesque woman, is sick at her home at 2435 South Eleventh Street, this city. Her doctor has ordered her to go away for a complete rest. She cannot work again, it is thought. It is said that she is not in the best of circumstances and would be glad to hear from her old friends. Miss Newell was well known up to several years ago as one of the leading soubrettes in burlesque. She was with Billy Watson's Beef Trust for six years.

WALTER BROWN TO CLOSE

WORCESTER, Mass., Jan. 30.—Walter Brown will close with the Pat White Show at the Howard, in Boston, next week. He will go into stock at the Avenue, Detroit.

Lew Lederer, who closed last week with the "Pennant Winners," has been placed with the White Show by Roehm and Richards. He opens at the Gayety, Brooklyn.

CLOSE WITH "JOLLY GIRLS"

COLUMBUS, O., Jan. 3.—Benton and Clark will close with the "Jolly Girls" at the Lyceum Theatre here, this week. Roehm and Richards, of New York, have sent James and Flo Bogard on to replace them. They will open here Saturday night. This will be the first time they have appeared in burlesque.

MINERS ARRANGE CELEBRATION

The Miner Estate will hold its fifty-fifth anniversary the week of February 17 at Miner's in the Bronx. Jean Bedini's "Puss Puss" will be the attraction. Bedini will try out several acts that week which he intends placing in his new show, scheduled to have the summer run at the Columbia.

PROMOTES CHORUS GIRL

James E. Cooper has signed Miner Digmun, of the "Roseland Girls," as an ingenue for one of his shows next season. Miss Digmun is now in the chorus, but has been given several opportunities and has made good each time.

BOOKED FOR "OH GIRL" CO.

Lou Redelsheimer last week booked Grace Belmont, prima donna, and Eva Lappin, ingenue, with Pete Clark's "Oh Girl" company. They open with the show in Washington this week.

NORMA BELL BOOKED

Norma Bell will replace Sydel Bement with the "Pennant Winners" at the Garden Theatre, Buffalo, this week. Miss Bell was booked by Roelim and Richards.

AMERICAN TO DROP 1 NIGHT STANDS

OTHER CHANGES COMING

One-night stands and split weeks will be a thing of the past after this season on the American Burlesque route, with the exception of the Penn Circuit. This will make the route thirty-two weeks, beginning on August 25th and ending the first week in April, with three supplementary weeks, carrying the tour to May 1.

The American Burlesque Association is determined to present a higher grade of productions and better quality of performances than those now being given. It realizes that eliminating one night stands and split weeks will help to bring about this improvement for it will reduce expenses and hardships for both manager and performers. Managers who have hitherto put on inferior shows, thus showing their inability to organize, will be dropped.

Another change about to come is a new censor committee of three which will visit the shows early during the season and is to render decisions that are to be strictly enforced. This year the censor committee consists of one, but in previous years, a committee of three handed down the decisions. A meeting of the board of directors will be held this week, during which President and General Manager George Peck will bring up this and other changes.

The business done by the circuit this season has been good and Peck believes that the prosperity will continue through next season.

A large majority of the producers have expressed themselves as being in perfect accord with Peck's plans.

BAKER RELEASES DAVIS

Owing to illness, William Davis closed at the Olympic, New York, last Saturday, and has been released from his three-year contract with Charles Baker. Bunny Dale closed at the same time. Billy Harris has taken Davis's place and Anna Fink has been put in Miss Dale's part.

WIFE SICK, HUNTER CLOSES

Frank Hunter, featured with "The Best Show in Town," left the show in Newburgh last Thursday to visit his wife, now very sick at Saranac Lake. A telegram on Friday stated that she was very low and not expected to live.

SILK BREAKS ARM

Frank X. Silk, principal comedian of the "Grown-up Babies," while doing a scene at the Gayety, Brooklyn, last Monday afternoon, fell and broke his arm. He continued to work with his arm in a sling.

COOPER NAMES NEW SHOW

"Blutch" Cooper will call his new show next season "Victory Bells." This show will work under the franchise awarded to Cooper at the last meeting of the Columbia Amusement Company.

JOINS "CHU CHIN CHOW"

Roehm and Richards have booked Althea Barnes with Comstock and Elliott's "Chu Chin Chow." Miss Barnes is a prima donna. She joined the company at Norfolk last Thursday.

ETHEL DE VEAU IS BACK

Ethel DeVeau returned to the Minsky Stock Company at the National Winter Garden last Monday after being away for a week.

Burlesque News continued on Pages 27 and 30.

IRWIN'S MAJESTICS IS A GREAT SHOW BUT LACKS CHORUS

Fred Irwin's Majestics at the Columbia this week is a characteristic Irwin show, lacking the chorus. Irwin has a great cast of principals, fine scenery, beautiful wardrobe, but his chorus is not up to what he has offered in the past. This is evidently due to the present scarcity of girls. There is no book nor is there a plot to the show which is made up of specialties, bits and numbers, and it is a real entertainment that pleases.

The comedy is handled by Roscoe Alls, Doc Dell and Lyle La Pine. These boys are eccentric comedians of a different type. Alls is one of those comedians whose eccentricities are extremely amusing. His way of working is funny, his make-up and style of dressing is funny, and his actions, including the back slide and peculiar movement of the body brought forth many an outburst of laughter. Dell is a corking good foil for Alls, and his comedy, entirely different from that of his partner, created much fun. He is a good dancer, and an altogether funny fellow.

La Pine is another comedian who is clever, working without a comedy make-up. He is humorous in his actions, and has a light, breezy manner in working and getting his lines over. He is a success.

Paul Cunningham is the straight. He has an abundance of personality which easily carries over the foot lights. He reads lines well, and has a pleasing tenor voice, which he uses to a good advantage in the rendition of his several numbers. Cunningham is one of the few men in burlesque who knows how to put a number over.

Chas. Van Ricken is doing bits, but sings several times during the performance, and sings well.

Florence Bennett, the prima donna, is very attractive, and on Monday afternoon she easily repeated her success of last season. She was in good voice and rendered her numbers pleasingly. Her costumes are beautiful and of rich appearance. Miss Bennett has a personality that easily captured the audience.

Flo Emery has developed into a clever comedienne this season. She has a catchy, cute way of working, and does not hesitate to work herself into any shape in order to get laughs. Her way of working is different from the other women principals and makes it stand out in consequence.

Vallerie True, who is new to burlesque, breezed right into favor. Miss True is an ingenue prima donna who has a voice of unusual sweetness and clarity of tone. She reads her lines well and has a winning personality. Her costumes are most elaborate and pleasing to the eye. This young lady is a success, and is a welcome addition to the burlesque ranks.

Ruth Barbour, a lively rough soubrette, added snap to the show by the manner in which she put her numbers over. Miss Barbour displayed some pretty dresses and made a good appearance.

Clara Gibson, who recently joined the show, hasn't much to do at present, but gave a good account of herself when she did appear. She had several numbers which she put over very well. Her costumes have been well selected and looked bright and attractive. She is graceful and pleasing.

May Belmont had her share of the numbers, and easily got results with them. She dresses well.

The "drinking" bit offered by La Pine and Miss Bennett has the merit of novelty, was worked up well and was very amusing.

The "Indian Love Song" was cleverly rendered by Miss True, who made up well as an Indian maiden.

Alls and Dell got much out of the "beer" bit, and won many laughs.

A fine specialty was offered by La Pine and Emery, in which they sang three songs, talked and danced. It went big, and was liked. Two clever performers.

The quartette, in which Miss Bennett, Cunningham, La Pine and Van Ricken offered one number, and it went well. Miss Emery accompanied them at the piano.

Alls and Dell offered a comedy specialty that stopped the show. Their material was good and well put over, and the eccentric dancing was most acceptable.

The "French" bit was well done by Cunningham, La Pine, Dell, Alls and Miss Bennett.

A corking good singing and talking specialty was creditably put over by Bennett and Cunningham. Their line of talk was good and well done, while the three numbers were most successfully offered. They were all new numbers of Cunningham's, and pleased. He put on a song on Monday afternoon for the first time, that drew three encores.

The entire production was staged and most of the numbers written by Cunningham.

The Majestic's Show this season is a fine entertainment, and had Irwin a really good chorus, he would have a show that would be hard to beat. SID.

Lynn Cantor and George Wesson, respectively prima donna and juvenile of several New York shows, were married last week.

She Brought Doughnuts to the Doughboys a

SALVATION LA

By "CHICK" STORY and JACK CADD A

Didn't Know Where to Get It? Huh? It's a Hit, Ain't It?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE

WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL Music by ARCHIE GOTTLER

Therefore, Consequently, and Because, of Course, We Publish It

THE MOST MAGNIFICENT SONG OF THE PERIOD

THE ROSE OF NO MAN'S LAND

A Tribute To the Girls Who Take Care of Our Boys

By JACK CADDIGAN and JAMES A. BRENNAN

A Rip Snorting, a Sure-Fire S

JA

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THE GREAT PEACE-MAKI G,

IN THE LAND OF B

Words By GRANT CLARKE Nothing Sad About It. v

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a Proved Herself a Sister to the Red Cross Girl

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DCAN, writer of "Rose of No Man's Land"

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ns For Any Kind Of An Act.

A Toast Song to Our Sea Heroes!

THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK

By HOWARD JOHNSON, U.S.N., and IRA SCHUSTER

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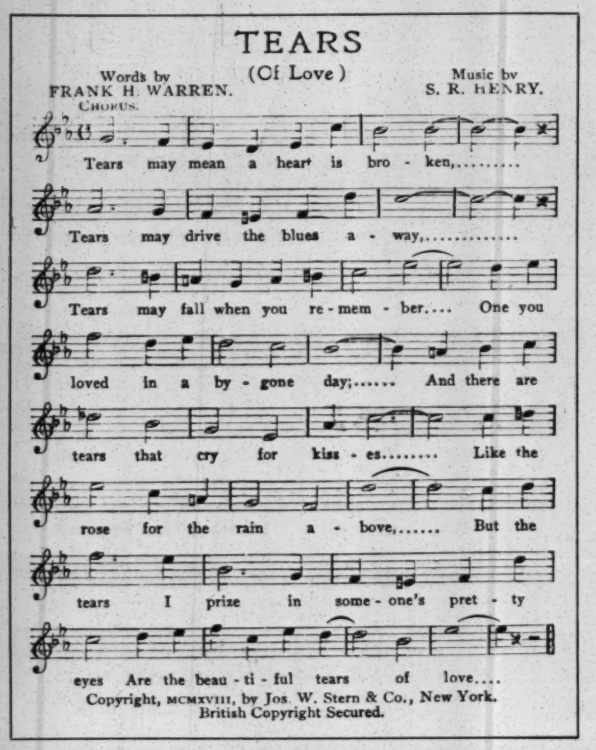
Once in Every Twenty Years

There Comes a Great Big Spontaneous Song Hit


TEARS
(Of Love)
Words by FRANK H. WARREN.
Music by S. R. HENRY.
CHORUS.
Tears may mean a heart is bro - ken,.....
Tears may drive the blues a - way,.....
Tears may fall when you re - mem - ber.... One you
loved in a by - gone day;..... And there are
tears that cry for kiss - es..... Like the
rose for the rain a - bove,..... But the
tears I prize in some - one's pret - ty
eyes Are the beau - ti - ful tears of love....
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The twenty years are up---Here it is

Tears

(Of Love)

By S. R. HENRY and FRANK H. WARREN,
co-writers of "Indianola," "Kentucky Dream," etc.

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LUCILLE CHALFONTE

DIRECTION—CLAUDE BOSTOCK

LEON ERROL sails for England Feb. 8.

Mabel Estelle has joined Harry Holman in vaudeville.

Mary Cecil is playing in "Scandal" in Springfield this week.

Godfrey Stein has been engaged to appear in "Hobohemia."

Sidney Harris is the show manager with Lee Kugel's "The Net."

Elsa Ryan will open a Canadian tour in "Tea for Three" in April.

Sydney Jarvis has been added to the cast of "Monte Cristo, Jr."

J. Grant Allen is back in town after a trip through New England.

Ernest Lawford has succeeded the late Nat Goodwin in "Why Marry?"

Arthur Hornblow and **Roland West** are novelizing "The Unknown Purple."

Oscar Eagle has been engaged by the Shuberts to stage "A Sleepless Night."

Jack Cagwin last week entered the cast of "The Melting of Molly" at the Broadhurst.

Maximillian Schafler expects to open with the National Winter Garden early in March.

Ida Darling has been engaged by Oliver Morosco for a leading role in "Please Get Married."

Julian Rose became the father of a baby girl last week. It has been named Dorothy Anna.

Cecilia North, a member of the chorus of "The Melting of Molly," now has a minor role in that play.

John Arthur, of the Florence Moore "Parlor, Bedroom and Bath" company, is ill in St. Louis.

Margarette Clark replaced Jean Cook in "The Zig Zag Review" at Farhan's, Albany, last week.

May English, of the "Glorianna" show, has been married to Amos Paglia, of the Fox booking office.

Jean Acker has been engaged by the Shuberts for "The Dancer," to be produced in the near future.

Florence Earle is going into Mrs. Gene Hughes' act. She has been engaged by the latter for one year.

Gene Temple has been engaged by the Shuberts for "The Dancer" in which Peggy Hopkins is to appear.

Irene Fenwick is to be featured in "A Sleepless Night," a new play to be produced by the Shuberts.

Annette Bade took Mollie King's part at the Century Grove last week. She is a member of the chorus.

Robert Milton has put into rehearsal "Adam and Eva," a comedy by George Middleton and Guy Bolton.

Frank Hale, who was unsuccessful in his suit for $1,000 against Haig and Lockett, last week appealed the case.

Elise Bartlett has been signed by Oliver Morosco for "Please Get Married." She opened Monday in Washington.

Lester Thompson, formerly ahead of Ringling's Circus, is now ahead of Lee Kugel's new show, "The Net."

Joe Hastings, for the last eleven years with Bert Wheeler, has joined Owen McGiveny's act on the Keith time.

ABOUT YOU! AND YOU!! AND YOU!!!

Mabel Withee replaced **Caroline Thompson** in "Little Simplicity" on Monday night, taking the title role.

Warren and Stacey have a new skit entitled "Conscious to the Last," written for them by William Russell Meyers.

Fred Phillips, formerly with Witt's Victoria Show, is now associated with Jack Goldberg, the booking agent.

Arthur J. Keller, formerly with George Broadhurst, has been appointed business manager of "The Unknown Purple."

Lex James has been mustered out of the army. He will rejoin his former partner in the act of Armstrong and James.

John Halliday has been engaged by the Shuberts to play opposite Peggy Hopkins in "The Dancer," by Edward Locke.

Galwey Herbert, back from overseas service with the Canadian Engineers, has been engaged for "Seven Days' Leave."

Chuck Callahan, of the team of Callahan Brothers, and Midgie Miller, have joined Cohan and Harris' "The Royal Vagabond."

Elsie Hitz has been engaged by George C. Tyler for "Penrod," now on tour. She is to join the company in the near future.

Constance Binney started an engagement with the "Nine O'Clock Review" and "Midnight Frolic" on Monday night.

Percival Knight has been engaged for the role of Bert in "The Better 'Ole" in Philadelphia. He opened there Monday night.

N. T. Granlund, of the Loew office, ran the show at the opening of the Nassau Hotel at Long Beach as a hospital last week.

George Sylvester, the actor who recently underwent a severe operation, is convalescing at his home at Fall River, Mass.

Harold Goldberg, formerly assistant to Edgar Allen in the Fox Booking Office, is now connected with the Joe Michaels office.

Ralph Bunker and Ruby Craven have been added to the cast of "Hobohemia," to open at the Greenwich Village Theatre on Feb. 8.

Sallie Fisher has returned to vaudeville after a rest of several months. She is presenting her old playlet, "The Choir Rehearsal."

J. Parke is presenting "Father's Daughter," Gladys Hulette's act, with a new cast, and has been booked over the Fox Circuit by Joe Michaels.

Ralph Ash, formerly Ash and Shaw, "broke in" his new monologue, entitled "The Hebrew Lawyer," by Billy Wells, and scored heavily.

Al. Leichter is now booking the Sunday shows at the Orpheum, Newark. His first bill, which he will present next Sunday, will consist of ten acts.

Nellie and Millie St. Clair, atop the Strand Roof, are being sued by Joe Shea, through Harry Saks Hechheimer, for commissions amounting to $135.

Alphea Barnes was engaged last week for the leading feminine role with the second "Chu Chin Chow" company. This is her first professional appearance.

Homer Barton joined the cast of "Parlor, Bedroom and Bath" in Kansas City last Monday. He is taking the role filled by John Arthur until he became ill.

Barry Melton has returned from France, where she has been working with the Red Cross, and has gone back on the stage in "The Liberty Girl" now in Cleveland.

Mrs. Charlotte Kay, who recently underwent a surgical operation, has gone to the Murray Hill House, Fallsburg, N. Y., where she will remain for several weeks to recuperate.

Mrs. Byron Ongley, who retired from the stage shortly after her marriage to the late Byron Ongley, playwright and stage manager, has decided to return to the stage.

Ralph Whitehead has completed his engagement in "Glorianna" at the Tremont, Boston, and has returned to New York, where he will start rehearsing for a local engagement this week.

Mrs. Adele Herman, wife of the late magician, Herman, the Great, is improving from her illness of a complication of ear troubles. She is at Dr. MacMillan's sanitarium.

Eleanor Scott L'Estelle will become the leading lady in "Seven Days' Leave," taking the place of Jean Stuart, who is leaving the cast when the play reaches Buffalo next week.

Corporal Leslie Jones, late of the firm of Le Comte and Fisher, will support Dallas Taylor, of the Over There Theatre League, on her tour of the different soldier camps.

Sophie Tucker and her jazz band, **Sylvester Schaefer, Johnny Burke** and **Esther Walker** are among those who appeared at the concert at the Winter Garden last Sunday night.

Frank Huyler will not be seen in vaudeville in Lucille Manion's dramatic playlet, "The Sapphire Woman." He has opened this week with Chauncey Olcott's "Voice of McConnell."

Jane Cowl, Gene Buck and **Margaret Lawrence** will head the three committees appointed to arrange entertainments at the new K. of C. hut at Forty-sixth street and Broadway.

Mary Shaw, Esther Davis Emeryn Campbell and **La Petite Virginia** appeared at a special entertainment at the Riverside Community House, held for men in uniform last week.

John O'Malley and Ben Reuben have formed a partnership and will appear in an act written especially for them by William Russell Meyers and entitled "A Trip to Kill-Kenny."

Felix Adler took the place vacated by Johnny Dooley last week in "Listen Lester," at the Knickerbocker, when the latter was taken ill. Dooley returned to the cast on Saturday.

Harry Saks Hechheimer, the theatrical attorney, is going to Lakewood the latter part of this week for a rest of several days. Others in the party will be **John Zanft** and **Charley Bird.**

Captain James B. McKowan is not going to remain in the army and give up his theatrical interests, as was recently reported. He will be mustered out of the service in the early spring.

George Jessel, last seen in this city at the Fifth Avenue, has been engaged to tour the Great Lakes cities. He started the tour at Shea's, Buffalo, and is to make stops at Detroit and Toronto.

Edith Yeager, author of numerous sketches and playlets, has sailed for France, where she will produce plays for the soldiers under the auspices of the Y. M. C. A. and Overseas League.

Katherine Grey has succeeded Katheryn Emmet in "The Marquis de Priola," taking the role of Madame Savieres. Miss Emmet has been obliged to leave for California because of the serious illness of her mother.

Cyrus Wood, who wrote the lyrics for "The Melting of Molly," will act as stage manager for the Shuberts' latest farce, "A Sleepless Night." He is also assisting Oscar Eagle, the stage director, in producing the piece.

Lewis Finnerty, playing at the Grand Theatre, Atlanta, Ga., had his skull fractured and suffered internal injuries when he fell from the elevator at the Aragon Hotel and dropped to the bottom of the shaft last week.

Lyman O. Fiske, connected with the business management of the *Dramatic Mirror* for a number of years, will hereafter manage the Packard Photo Reference Library, connected with the Packard Exchange of this city.

Max Rogers is opening up another office in the Capitol Theatre Building, where Marion Day will be in charge. The office will take care of production and vaudeville work only, while the cabaret office will remain in the Witmark Building.

Captain St. Gaudens, stage director for several years for Maude Adams, recently arrived in this country from France, where he served with the 40th Engineers. As soon as he obtains his discharge from the service he will resume his stage work.

Ruth Shepley, Otto Kruger, Ferdinand Gottschalk, Courtney Foote, William B. Mack, Harry Harwood, Roberta Arnold, Reginald Mason, Jean Shelby and **Adelaide Prince** are included in the cast of "Adam and Eva," put into rehearsal last week.

Bert La Mont, who booked "The Big Town Four" at the Strand last week, sang the top tenor part throughout the week as the result of the sudden illness of Fred Rover, the regular tenor of the quartet, whose place La Mont took rather than cancel the act.

Joe Vion was the press representative of "The Little Teacher," who gave a "Ryan Night" last week at the Olympic Theatre, Chicago. The idea was taken up by the *Chicago Evening Post* and featured in several issues with columns of cartoons and descriptive matter.

Barry Melton, after active service in France as a Red Cross nurse, has returned to this country and opened last Monday in Cleveland, O., in "The Liberty Girl," a new musical comedy in which **Norma Jerome, Jack Conway** and **Eugene Morgan** have important roles.

Julie Bullew, Andy Rice, Jimmy Carson and **Murray Reubens, Arthur Lipson, Harry Waiman** and **Irene Berry, Amy Briscoe** and **Frances St. Clair, Herbert Brooks, Betty Donn,. Princess Nai Tai Tai, Lachman Sisters** and **Jack Glogau** were on the bill at the entertainment at the opening of the Nassau Hotel at Long Beach as a hospital.

Mrs. Madge Hart, wife of Max, has been sued by David H. Slade for $5,250, which, he claims, is due him for legal services. In her defense, Mrs. Hart has protested that she was under constant surveillance by Slade or a friend of his, which she declared approached the point of irritation. Slade denied doing anything but looking out for his client's best interests.

William C. Taylor, who translated "Service" from the French, and which was produced here last season by Klaw and Erlanger, has acquired the British and American rights to the French farce, "Coeur et La Reste," by Monnier and Montignac, which ran for a whole year in Paris at the Theatre Athene. Taylor will translate the farce and is at present negotiating with several managers here for its production.

FROM THE BOSTON SUNDA

MADELON AND HERS

Madelon, heroine of famous French song, who cheered many of our boys during the dark days of the war. Here she is posing with two of her adopted "brothers."

Madelon of the village inn, godmother of the American ambulance unit and subject of a famous marching song.

Everybody in France is singing "Madelon."

It was the song of songs to the French soldiers in the battle zone and in the Parisian cafes, and they sang it into the hearts of their countrymen. Of course the Yanks picked it up, and before long the whole American nation will begin to hum:

"O Madelon, you are the only one,
O, Madelon, for you we'll carry on"

Meanwhile, far from the lights and gayety of Paris, in a quaint little village of Brittany, the heroine of the song, Madelon, the pretty barmaid in her father's inn, still smiles on the boys, and cheers them with her laughter, and amuses them with her sparkling repartee as she was wont to do in the days of horror, when the great guns were never silent, and the boys used to disappear—forever.

The village where she lived was the base camp for the United States Army Ambulance Service, attached to a French division. Madelon immediately adopted the young warriors from over the seas. Every evening when the gloom of twilight had fallen and the lights were burning cautiously in the inn, the boys used to gather to forget for a little while the red conflict, and to talk of home.

But it was Madelon who drew

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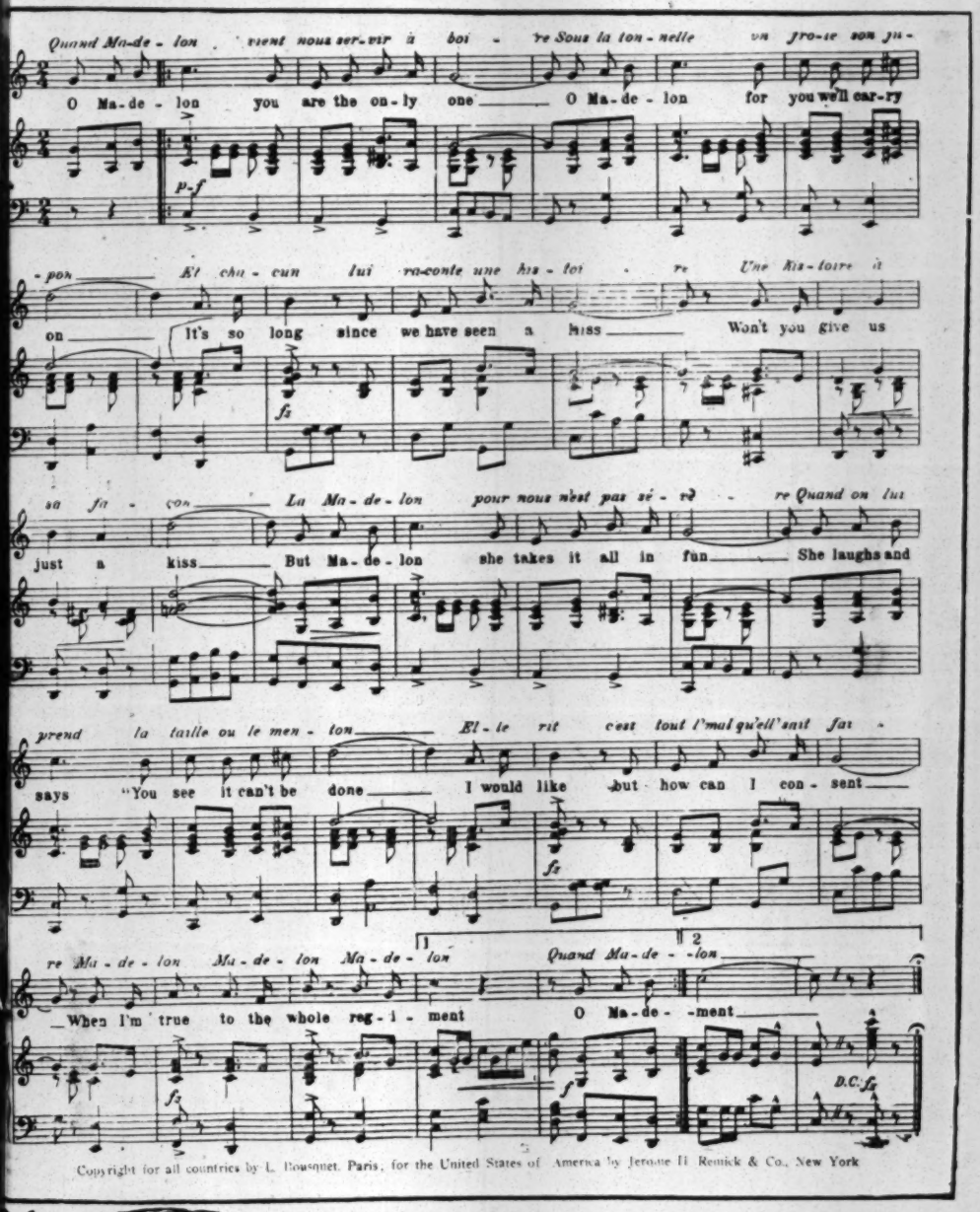
DPOST, JANUARY 5, 1919

RSONG

The Pretty French Maid Who Inspired the Music All Paris Is Singing


Quand Ma-de-lon vient nous ser-vir à boi-re Sous la ton-nelle on pro-te son ju-
O Ma-de-lon you are the on-ly one O Ma-de-lon for you we'll car-ry
pon Et chu-cun lui ra-conte une his-toi-re Une His-toire à
on It's so long since we have seen a Miss Won't you give us
sa fa-çon La Ma-de-lon pour nous n'est pas sé-vè-re Quand on lui
just a kiss But Ma-de-lon she takes it all in fun She laughs and
prend la taille ou le men-ton Et-le rit c'est tout l'mal qu'ell'sait fai-
says "You see it can't be done I would like but how can I con-sent
re Ma-de-lon Ma-de-lon Ma-de-lon Quand Ma-de--lon
When I'm true to the whole reg-i-ment O Ma-de--ment
D.C.

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—Madelon who served them
he only viands that Uncle Sam
his boys to indulge in, and
on who chatted gaily with
Madelon who used her charm
wit to keep them brave and
l. Of course it was but
l that some lonely chap should fall head-over-heels in love with her. In fact many doughboys, and, it is whispered, several dashing officers, lost their hearts. And, in the words of the song, they said:

"It's so long since we have seen a miss,
Won't you give us just a kiss?"

But nary a kiss did Madelon give. So the song goes on:

"But Madelon she takes it all in fun,
She laughs and says, 'It can't be done;
I would like, but how can I consent,
When I'm true to the whole regiment?"

Yes, indeed! In the days of peace which lie ahead, many a Yankee boy will close his eyes and in the dusk of summer twilight see a vision of Madelon, surrounded by troopers, her dark eyes agleam with merriment and comraderie. In fancy he will enter again the inn, see her petite face turn quickly toward him, and hear her call:

"Ah! C'est vous! Entrez Donc."

She is a typical French village girl, is Madelon, with her dark eyes and hair. She is little, as can be readily seen by the photograph. Her age is about 19. To come upon her unawares, you might find her sitting by herself, chin resting in her hand, and a pensive brooding o'erspreading her face. But when she hears your step, the expression will change, and the laughter will leap into the eyes. In common with hundreds of French women, Madelon probably has her sorrow in secret, but she never shared it, although sometimes the shadow of it crosses her face.

No wonder many a chap swore that he would remember her always, and Madelon smiles as she replied:

"Je n'oublierai jamais."

And now when he returns home he will sing the words of the song with pleasant thoughts of the girl who cheered the hearts of all. He'll sing:

MADELON

(I'll be True to the Whole Regiment)

There is a tavern way down in Brittany
Where weary soldiers take their liberty;
The keeper's daughter, whose name is Madelon,
Pours out the wine while they laugh and "carry on."
And while the wine goes to their senses,
Her sparkling glance goes to their hearts;
Their admiration so intense is
Each one his tale of love imparts.
She coquettes with them all, but favors none at all,
And here's the way they banter ev'ry time they call.

CHORUS.

O, Madelon, you are the only one,
O, Madelon, for you we'll carry on;
It's so long since we have seen a Miss,
Won't you give us just a kiss?
But Madelon she takes it all in fun,
She laughs and says, "You see it can't be done,
I would like, but how can I consent,
When I'm true to the whole regiment?"

She knows a captain who twirls a big mustache,
She knows a colonel whose eyes with anger flash,
She gives them both the sweetest kind of smile
And now and then chats with each a little while,
Just when his talk gets interesting
The other hollers for some wine;
She laughs and skips away, suggesting
They'll talk again some other time.
She never answers "Yes," she never tells them "No,"
And here's the song they're singing when they come and go.

(The words of the song and music of the chorus, "Madelon," are reproduced by special permission from the Jerome Remick Company.)

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"The Master of All Mental Mystics"

Now Playing the New York Theatres with Great Success

Capacity business, 23rd Street Theatre, Keith's Greenpoint, Keith's Prospect, Proctor's 125th Street—and NOW PLAYING A FULL WEEK RETURN DATE AT PROCTOR'S 23RD STREET THEATRE. THE GREATEST COMPLIMENT EVER PAID AN ACT—BACK AGAIN IN THREE WEEKS AT $300 increase in salary. THERE IS A REASON. BOX OFFICE Satisfaction. I thank you Lawrence J. Golde, and you, Mr. J. J. Murdock, for the opening, you have kept your word with me. I will keep faith with your patrons on the long route you have given me. No, I am not a mind reader, no one is.

Sincerely,
MYSTIC CLAYTON.

Direction—ALF. T. WILTON

HARRY HELEN
BARRETT & WHITE
In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD
Baritone—Accompanied by Ray Daghistan
DIRECTION—EVANGELINE WEED

ARCHIE MARGARET
BELL & GREY
ORIGINALITY
Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

JOE LILLIAN
HATCH & HATCH
Singing, Dancing and Comedy
IN VAUDEVILLE

MORO DUO
Comedy Ladder Act
MAX OBERNDORF

ABYSSINIAN 3
DARKTOWN CIRCUS
TOM CROSS, Manager

JOE FRANK
WALLIN and LE FAVOR
In a Novelty Comedy Sensation
DIRECTION—W. S. HENNESSY AND G. F. BROWN

JEAN LEIGHTON
and her MINSTREL REVUE
FRED P. RUSSELL A. FULTON R. WIDNER
H. PRINCE O. W. BRADDOCK

KATHERINE CONSTANTINE
Dancer—Egyptian, Syrian, Orientale
DANCER OF THE NILE

JOHN T. DOYLE & CO.
In "The Red Flash" A timely comedy dramatic offering.

RANDOLPH MARGARET
GILBERT & CLAYTON
In Rhymes of the Times

BILLY and AMY
THE HAWTHORNES
STRAIGHT and SOUBRETTE
or BLACKFACE Invite Offers for Next Season

HAPPY LILLIAN
McNALLY and ASHTON
THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

ARTHUR ETHEL
PERKOFF AND GRAY
IN
Odds and Ends of Versatilities

Wardell Bros. and La Coste
Three Kids in Songs and Patter
DIRECTION OF LEW LESLIE

RAINBOW LILLIE AND MOHAWK
20th Century Indians

STEWART SMITH
Dallas, The Harmonica King
DIRECTION JACK SHEA

JIMMY DUNN
International Mimic Just Came East See It

GRENO & PLATT
An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

GRACE TWINS
The Girls with the Titian Hair Direction—PETE MACK

BILLY KNIGHT AND HIS ROOSTERS
"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VIOLA GILLETTE
In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

CHICAGO NEWS

INDEPENDENT AGENTS HAVING HARDEST TIME IN MANY YEARS

Scarcity of Bookings Makes It Hard to Get By and Several Plan Going to New York and Seeking a Connection There

An exodus of independent and ten per cent agents is looked for if conditions on the outside of booking circles do not take on a brighter appearance. Complaints are being heard in all quarters regarding the slim bookings controlled by the outside circuit.

The more prominent of Chicago's middle men plan to desert in March and enter new fields in New York City. Lee Kraus, one of the most prominent of the outside men is the first local agent to make an Eastern connection. He has formed a partnership with Arthur Horwitz and will depart from Chicago next month.

At least four other agents are in New York now looking over the field and weighing carefully their opportunities in the Eastern metropolis.

Chicago's outside agents are meeting one of the most discouraging seasons known in the annals of Chicago's history.

ARRESTED AS DESERTER

Captain Richard Ives was arrested here, last week, and turned over to the British authorities as a deserter. Ives' real name is said to be Ellis Ives and, before his enlistment with the British, he worked for the Famous Players' Film Co., in New York City. Ives also had to explain to the authorities the passing of a check with his endorsement. Upon promises to make good the money he was permitted to leave the country to answer his desertion charge in Canada.

CAN'T RECLAIM CHILD

Marie Green Irwin, former actress, last week lost her fight in the local courts to secure control of her nine-year-old daughter. Some years ago Miss Irwin was supposed to be dying and placed the child in the charge of Mr. and Mrs. Adolph Dimling. Since then, she has appealed to the courts to again secure the custody of her child. The court awarded the girl to her foster parents, but permitted the real mother to visit it at any time.

NOT IN ON WILSON

Ralph T. Kettering wishes it known that he has nothing to do with the forming of the stock company at the Wilson Avenue Theatre nor has he any interest in the matter whatsoever. He states that, because of his association with Rodney Ranous and Marie Nelson his name has been linked with the venture. Both were signed to head a Kettering play but were released from their contract in order to handle their new stock venture.

"FOLLIES" GIRL SUES HOTEL

Florence Martin, a chorus girl with Ziegfeld's Follies, instituted suit against the Morrison Hotel, last week, claiming $50,000 as damages.

Miss Martin and two friends were arrested on the complaint of the house officer, who stated they were guilty of misconduct. They were discharged in the Municipal Court and the suit against the hotel was filed almost immediately.

WILL SHOW NEW ACT

Florence and Reine Richards, who have been playing Association time in and about Chicago, will appear at the Empress the week of Feb. 10 for a local showing with their new act. They were formerly members of "The Mimic World" and recently played the U. B. O. time in the East.

LOOKING FOR NEW STUFF

Lorin Howard says he is finding it difficult to get new and original material for the stage. He complains that he has been getting ancient ideas and most of the material supplied has been written to death. "They are all 'copy cats'" is the way Howard expresses himself.

SCHAEFER GOING TO FLORIDA

Peter J. Schaefer, of Jones, Linick and Schaefer, announces that he will depart for Florida early this month to remain away the balance of the winter.

GOING BACK TO VAUDEVILLE

The Casino theatre, at North Clark street and Kenzie avenue, announces its return to vaudeville, starting this week. A continuous policy is advertised, beginning early in the afternoon and running until 11 p. m.

WILSON AVE. SETS PRICES

Prices for the Wilson Avenue Stock company are placed from 25c. to 75c. Saturday and Sunday matinees will range from 25c. to 50c. A special matinee will be held every Thursday for women only. A charge of 25c. admission will be the top price for that afternoon performance.

REPRESENT LORIN HOWARD

Edward Hayman and Lew Cantor are representing the Lorin Howard Syndicate on the floor of the Western Vaudeville Managers' Association and Keith Booking Offices. They will handle all acts produced by this company for vaudeville.

PLAY AGAINST THEMSELVES

McVicker's theatre, this week, is heavily featuring a motion picture in which appears Mr. and Mrs. Sidney Drew, who are at present at the Woods theatre in person. The picture is entitled "Romance and Rings." It is the first Chicago run of the new Drew comedies.

HERMAN LIEB RETURNING

Herman Lieb, who has been touring Australia under the name of Harmon Lee, will return to America soon and resume his own name. He writes that he is anxious to secure a theatre in Chicago for a permanent stock company.

SHOWS NEW ACT

Earl Cox introduced his new vaudeville offering, containing a cast of eleven, at the Empress theatre, last week. It is entitled "Birds of a Feather." Inez Bellaires, a local prima donna, has the leading role.

THEATRE PAPER SUSPENDS

The *Chicago Morning Telegraph*, which was founded and edited by Tom Bourke, suspended publication last week. Mr. Bourke, in the future, will devote his time to politics.

HOUSMAN GOES WITH GEST

Lou Housman, who severed his connection with A. H. Woods, January 1, has taken over the publicity of "Chu Chin Chow," at present at the Auditorium theatre.

OPEN ON BUTTERFIELD TIME

The Althoff Sisters have accepted a tour of the Keith time, opening on the Butterfield circuit. Fred Elliott is also making a tour of the circuit.

JOINS FOUR MARX BROTHERS

Clarence Sterling has become a member of the Four Marx Brothers company, at present touring western circuits.

NEW ACTS AND REAPPEARANCES

(Continued from page 11)

KELLY AND STANLEY

Theatre—*Keith's, Jersey City.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*One.*

Johnny Stanley enters first and sings the verse and chorus of a song explanatory of what he and his partner are going to do. This is followed by another song by Stanley, based on a gag first told by the late George Euller Golden. It has been retold in various forms during the last twenty-five years and treats of the French equivalent for "I don't understand you." The song is well written and capably put over by Stanley, who gets every possible bit of comedy out of the catch line.

A number by Miss Kelly in the costume of a Red Cross Nurse, in which the flags of the Allied Nations are introduced in a novel manner, scored an applause hit of sizeable proportions. A topical song by Stanley, follows.

The finish, a double number introducing a bit of dancing, sent the act off to well merited appreciation. The closing song offers Stanley an opportunity to gather in several good laughs through the lyrics containing a number of lines of the "get back" variety.

Stanley seems to be sticking to "the script" more in this act than in any of his other offerings. A little of his "ad lib" brand of comedy would not go amiss, however, and would liven up the turn considerably. He has a knack of handling impromptu stuff second to none, and should get busy on this end of the act immediately. As the turn stands, it can go along without any difficulty, and make good anywhere. Miss Kelly's nifty appearance is an asset for any act. If the couple want to play the best houses, however, to which their ability and experence entitle them to aspire, it would seem to be up to Stanley to make use of his extemporaneous talents and build up the comedy and without delay.

H. E.

LAURA AND BILLY DRYER

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Six minutes.*
Setting—*In two.*

Laura and Billy Dryer have a dancing skit that went over nicely as the opening act in this house.

They start off with an eccentric dance in which all the steps are done back to back and side to side. There is nothing new in their steps, however, and they are executed in a poor manner.

After a change of costume, Billy Dryer gave an eccentric dance that consisted mainly of some Russian steps combined with buck and wing. A few more dances by both of them completed their act, and showed that Miss Dryer should avoid kicking as much as possible, as her work of this type is not the least bit graceful.

The act, as a whole, was neatly presented, and should be able to play the small time successfully. G. J. H

LILLIAN HERLEIN

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Setting—*In one.*
Time—*Eight minutes.*

Assisted at the piano by Joseph Weidell, Miss Herlein started her act with a pretty waltz ballad that was fairly well delivered. She followed with a classical song that revealed a powerful voice, although it lacks roundness of tone. Weidell then did a piano solo that was neatly played. After a war song by Miss Herlein, Weidell gave a medley of jazz and popular songs that scored very nicely. A few more popular songs by Miss Herlein showed that her voice is better fitted for classical than ragtime music. The act, as a whole, is good for the small time houses only. G. J. H.

DARRELL AND EDWARDS

Theatre—*One Hundred Twenty-fifth St.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*One.*

Darrel and Edwards have a nut comedy act which is everything else but funny. The turn includes singing, dancing and some talking to fill in, but, like numerous other nut comedy offerings, the only ones who seem to find it enjoyable are the performers. The male member of the team displayed a few indications of talent in his dancing, but nullified whatever good effect he made when he attempted to draw laughs by doing slap stick comedy.

The act started with a noisy song and then slaughtered an eccentric dance. The male member of the team then did a dance very well, followed by a solo by his partner, who sang a nut song facing a white spot-light. He then reappeared and the two began to tell the usual gags, she slapping him at the end of each one, while she applied some fond appellation to him. They concluded with a dance, the woman doing some of the poorest stepping seen for a long while. I. S.

W. S. HARVEY AND CO.

Theatre—*125th Street.*
Style—*Balancing.*
Time—*Twelve minutes.*
Setting—*Full stage.*

W. S. Harvey, assisted by a woman, is a fairly good juggler and does his work well, including in his repertoire several stunts that are and some that are not unusual. The offering starts as though it were a sketch, but Harvey soon gets into his work.

At the opening a lady is seen sleeping on a sofa, with the yellow spot flashed upon her. She rises and announces that she expects a new boarder. He enters and proves to be devoid of speech and hearing. She gets three glass goblets of water and a bottle for him and he proceeds to balance them upon his chin. After juggling a hat and a cane he does some rather surprising stunts with two dressers and a large picture and concludes by balancing two chairs and his assistant upon his chin.

I. S.

LA VAILE AND SISTER

Theatre—*Harlem Opera House.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Full stage.*

A man and woman bar act describes this offering, which is a good small time attraction. A man and woman do some stunts on a high parallel trapeze and flying rings in fine fashion, wasting little time and starting without long preliminary preparations.

Miss La Vaile starts with a few lifts on the flying rings, after which her brother perches upon them for a while. They then remove the rings and do several good stunts with a trapeze. For their last trick they do a whirl together. This is a thriller and sends the turn off to a fast finish. I. S.

NEFF AND MURRAY

Theatre—*Jersey City.*
Style—*Black face comedians.*
Time—*Sixteen minutes.*
Setting—*One.*

Two men, both in black face and clad in neat business suits, with the comedian's outfit running a bit to the extreme in style, put over a talking act that will carry them along like a breeze in the popular priced houses.

The turn is framed up along conventional lines. Both members of the team are experienced showmen, and, if they intend to go after the bigger time, will undoubtedly have sense enough to know that their present act must undergo considerable revision. The turn was a laughing hit in Jersey City. H. E.

BACK HOME AND WITH A REGULAR SHOW

HARRY LANG

WITH

Lew Talbot's LID LIFTERS of 1919

Star Theatre, Brooklyn, this week. Olympic, N. Y., week Feb. 10th.

LYLE **LA PINE & EMERY** FLO

Featured Comedian — Eccentric Comedienne

FRED IRWIN'S MAJESTICS

Columbia, New York, This Week — Empire, Brooklyn, Next Week

Season's Sensation

Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

CHAS. LEVINE, Jr.

JUVENILE AND ACROBATIC DANCER WITH CHAS. M. BAKER'S "SPEEDWAY GIRLS."
OLYMPIC, NEW YORK, THIS WEEK

FEATURED AS WHIRLWIND DANCERS **HENRI and LIZELL** WITH PIRATES

PRIMA DONNA **E D E M A E** MILLION DOLLAR DOLLS

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

ROGERS and DONNELLY (Hello Paree Company)

RALPH JAZZ WOP — ELSIE PRIMA DONNA

At Liberty for Next Season **WALTER BROWN** FLYING DUTCHMAN FOURTH SEASON PAT WHITE SHOW

OLYMPIC, NEW YORK, THIS WEEK

DAWSON FOLLOWS DE VOE

Roehm and Richards last week placed Eli Dawson with the "Behman Show." He takes the place of Frank De Voe, who closed with the company in Newark last Saturday night, and this is his first appearance in burlesque. He just closed in vaudeville, where he has been offering a new act by Aaron Hoffman. He is now doing it in the "Behman Show." He was with "Excuse Me" last season, and opened at the Casino, Philadelphia, Monday.

BURLESQUE NEWS

(Continued from page 17 and on 30)

WILL GO INTO STOCK

The "Grown-up Babies" will go into stock this summer at the Lyceum, Washington. The show will close its regular season in Chicago and will go direct to Washington, where it will open at once.

WRITING NEW "BOSTONIAN" BOOK

Frank Finney is now busy writing a new book for Waldron's "Bostonians" for next season. It will be something new in the line of burlesque. He will call it "From Here to Shanghai."

WILL JOIN ZIEGFELD SHOW

Billie Clarke and Vivian Martin, of the Al Reeves Show, will join the Ziegfield Show for the summer run at the close of the burlesque season.

WILL BE FEATURED

Harry Coleman and Bert Lahr will be featured by James E. Cooper in the new "Roseland Girls" next season.

GREETINGS TO FRIENDS AND ENEMIES ALIKE

JAMES T. GALAGER

JUVENILE, STRAIGHT AND CHARACTERS WITH

LEW TALBOTS LID LIFTERS OF 1919

Star, Brooklyn, this week. Olympic, New York, next week.

I wonder when CHAMBERLAIN BROWN will be in to see me. I'm great.

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

JACK REID AND HIS RECORD BREAKERS
THIS WEEK, BINGHAMTON AND SCHENECTADY

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

STARS OF BURLESQUE

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MARTY PUDIG
NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

A. ELLSWORTH
STRAIGHT and CHARACTERS WITH MILITARY MAIDS

CY ARDINGER
With "Trail Hitters"

ETHEL JOHNSON
SOUBRETTE GROWN UP BABIES

FRANKIE MARTIN
SOUBRETTE AS WILD AS EVER BEN WELCH SHOW

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS DIRECTION—IKE WEBER

JOHN O. GRANT
Straight—Co-Producer Personal Direction Chamberlain Brown Hello Paree Co.

AMETA PYNES
13TH SEASON WITH BEHMAN SHOW

MAY KEARNS
INGENUE NATIONAL WINTER GARDEN

BABE WELLINGTON
SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

BABE HEALY
SOUBRETTE GIRLS DE LOOKS

TOM AIKIN
JACK SINGERS BEHMAN SHOW

MATTIE DELECE
The Million Dollar Doll Ingenue "Best Show in Town"

FEATURED INGENUE **NELLIE NICE** THIRD SEASON HELLO PAREE

GENE and ETHEL BEAUDRY
THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—ROEHM and RICHARDS HIP HIP HOORAY GIRLS

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THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooray Girls"

J. HARRY JENKINS
STRAIGHT AND COMEDY CHARACTERS BEHMAN SHOW

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

BONNIE LLOYD

SOUBRETTE AND PRODUCER OF NUMBERS—LEW TALBOT'S

"Lid Lifters"

WISHING ALL THE SUCCESS THAT I ENJOY

STAR, BROOKLYN, THIS WEEK OLYMPIC, NEW YORK, NEXT WEEK

STARS OF BURLESQUE

HICK STRAIGHT **BILLY WALLACE** WITH PIRATES

CLARA GIBSON NOW WITH FRED IRWIN'S MAJESTICS

SOPHIE DAVIS

SOUBRETTE PACEMAKERS

A MARTINI BURLESQUE

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DON'T DO ANYTHING UNTIL YOU HEAR FROM ME PAT WHITESHOW

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From Below the Mason & Dixon Line "Hello Paree" Company

FRANCES CORNELL

PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

EDDIE HALL

NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

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PRIMA DONNA GOLDEN CROOKS

KATHRYN DICKEY

PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

JOE **LURGIO** EDNA

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Successful—Returned to the Fold

ECCENTRIC MILE-A-MINUTE GIRLS

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Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

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BON TONS MUSICAL COMEDY, INDEFINITE

FEATURED PRIMA DONNA

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JUVENILE Direction—IKE WEBER BEN WELCH SHOW

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PRIMA DONNA HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: **"FERN MILLER**

"Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

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SOUBRETTE SECOND SEASON—HELLO PAREE CO.

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LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

JOE **KELSO BROS.** HARRY

Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

ADA MORSE

Grecian Dancer Al Reeves Big Show

VAUDEVILLE BILLS
For Next Week

B. F. Keith Vaude. Exchange

NEW YORK CITY.

Palace—George White—Clifton Crawford. (Six to fill.)

Riverside—Four Readings—Dorothy Toye & Sister—Olsen & Johnson—Four Haley Sisters—"Yip, Yip, Yaphankers"—Emma Carus.

Colonial—Lillian Shaw—Whitfield & Ireland—Jack Norworth—Peronne & Oliver—Sally Fisher & Co.—Challen & Koko—Gus Edwards.

Alhambra—Dickenson & Deagon—Leo Farrell & Co.—Collins & Hart—Masters & Kraft—"In the Dark"—Jack Norworth—Georgie Price.

Royal—"Girl in the Air"—Rooney & Bent—Joverah—J. & B. Thornton—Ted Doner—Yvette Rugal—Mr. & Mrs. Barry—Geo. N. Brown—Lydell & Macy—Gilbert & Friedland.

125th Street (Feb. 6-8)—"Somewhere in Coney Island."

Fifth Avenue (Feb. 6-8)—Geo. Roland—Ruth Budd—Baker & Rogers—The Gringos.

58th Street (Feb. 6-8)—"Home Guards"—Five Avallons—Simpson & Dean—Eugene Emmett—Clare Howard—Dorothy Hayes & Co.—Alec & Dot Lamb. (Feb. 10-12)—Frank Conroy & Co.—Swift & Kelly—Jno. Small & Co.—Jessie Morris—Grey & Jackson—Emmett & Moore.

23d Street (Feb. 6-8)—Austin Webb & Co.—Henshaw & Avery—Perzoff Troup—Francis & Love.

BROOKLYN.

Bushwick—Kramer & Morton—Ben Beyer & Co.—Ethel Hopkins—Laurie & Bronson—Lyons & Yosco—Mehlinger & Meyers.

Orpheum—Bradna & Derrick—Ethel Hopkins—Orville Stamm—"Very Good Eddy"—Kitner & Reaney—Edna Goodrich & Co.—Phina & Picks—Bryon & Broderick.

ALBANY, N. Y.

Proctor's (Feb. 6-8)—"Very Good Eddy"—Stan Stanley & Co.—Bryant & Washburn—Frank Keenan. (Feb. 10-12)—Jolo—Andy Lewis & Co.—Dietrich & Vincent—Sam Hearn—Denton & Hackett—**The Lorner Girls.**

BOSTON, MASS.

Keith's—Wm. Cutty—Garcinetti Bros.—Ruth Roye—Marguerita Sylva—Morris & Campbell—Stevens & Hollister—Kalmer & Brown—Arthur Deagon—Lala Salbini.

BALTIMORE, MD.

Maryland—Helen Jackley—Bruce Duffet & Co.—Grenadier Girls—Allan Rogers & Co.—McFarlane & Palace—Eddie Leonard—Janet Adair—Sabina La Pearl—Rice & Werner.

BUFFALO, N. Y.

Keith's—Frank Crummit—Seven Honey Boys—Five Daring Sisters—Muriel Window—Loyal's Dogs—Mrs. Gene Hughes—Dorlo.

COLUMBUS, OHIO.

Keith's—Nellie Nichols—Ryan & Ryan—Robert T. Haines & Co.—"Study in Sculpture."—Janis & Chaplow—Race & Edge—Morton & Glass.

CINCINNATI, OHIO.

Keith's—Florence Tempest & Co.—Valerie Bergere Co.—Susan Tompkins—Katherine Powell & Co.—Leona La Mar Co.—Kimberly & Page—Keane & Williams.

CLEVELAND, OHIO.

Keith's—Ed Hayes & Co.—Nitta-Jo—Four Morak Sisters—Sherman & Utry—Harry Hinds.

DAYTON, OHIO.

Keith's—"Somewhere With Pershing"—Tarzan—Ishikawa Japs—Lew Dockstader—Donald Roberts—Sidney & Townley—Rasso & Co.

DETROIT, MICH.

Miles—Van & Schenck—Fink's Mules—Jas. Cullen—Rae E. Ball & Bro.—Haig & Lockette—Van Cellos—Woode & Wyde—Smith & Austin.

ERIE, PA.

Keith's—Big City Four—Jessie Haywood & Co.—Gray & Byron—Cronin's Novelties—Lander Bros.

ELIZABETH, N. J.

Proctor's (Feb. 6-8)—"Six Days"—Wm. Ehs—Cook & Savo—Wm. Cutty—The Mitchells. (Feb. 10-12)—Clara Howard—Jos. Brennan & Co.—Cartmell & Harris—Franklin Farnum—Nat Vincent—Gene & Arthur Keeley.

GRAND RAPIDS, MICH.

Keith's—"Hands Across Sea"—Eva Tanguay—Clifford & Wills—Tozart.

HAMILTON, CAN.

Keith's—Al Shayne—Embs & Alton—Mme. Chilson Ohrman—Busch Bros.

INDIANAPOLIS, IND.

Keith's—Bessie Clayton—Martelle—Milton & De Long Sisters—Pederson Bros.—Moss & Frye—McConnell & Austin—Beaumont & Arnold.

LOWELL, MASS.

Keith's—Howard's Ponies—Fred Allen—Three Tivoli Girls—Rome & Co.—Travers & Douglas—Claire & Atwood.

LOUISVILLE, KY.

Keith's—"Not Yet Marie"—Rose & Moon—Lillian Fitzgerald—Keane & Golden—Bensee & Baird.

MONTREAL, CAN.

Keith's—Harold Du Kane & Co.—Sybil Vane—Dugan & Raymond—"Crosby's Corners"—Stuart Barnes—Bert & Rosedale.

MT. VERNON, N. Y.

Proctor's (Feb. 6-8)—"Memory Book"—Bernard & Duffy—Howard & Sadler—Eric Zardo—Virginia Pearson.

NEWARK, N. J.

Proctor's (Feb. 6-8)—Joan Sawyer—Emma Carus—Joe Towle—Marion Harris—J. & B. Morgan—The Vivians—Ida Mae Chadwick.

PORTLAND, ORE.

Keith's—Chief Capaulican—Williams & Wolfus—Bowman & Brooks—Johnson & Crane—Chinko & Co.—Leroy Lytton & Co.—C. & M. Cleveland.

PHILADELPHIA, PA.

Keith's—Geo. McFarlane — Mlle. Dazie — Nan Halperin—Le Grohs—Hermine Shone & Co.—Four Mortons—Howard & Ross—Cummings & White—Olympia Desval—N. & E. Adair.

PITTSBURGH, PA.

Keith's—Clark Sisters—Parsons & Irwin—Frank Dobson Co.—Hallon & Fuller—Four Roeders—Bob Albright—Chas. Grapewin & Co.—Fern, Bigelow & King.

PROVIDENCE, R. I.

Keith's—Frances Kennedy—McIntosh & Maids—Helen Ware—Ruth Budd—"Sweeties"—H. & A. Seymour—Wilfred Du Bois.

ROCHESTER, N. Y.

Keith's—Juliette—Doc O'Neil—Lee & Cranston—"Art"—Raymond Wilbert—Hickman Bros.—B. & H. Mann—Texas Comedy Four.

SCHENECTADY, N. Y.

Proctor's (Feb. 6-8)—The Sharrocks. (Last Half)—"Everything But Truth"—Arthur Whitelaw—Lorner Girls. (Feb. 10-12) (First Half)—Clare Vincent & Co.—The Aero Sisters—Tetsuwari Jops—Mabel Whitman & Boys—Others.

TROY, N. Y.

Proctor's (Feb. 6-8)—Lyons & Yosco—Earl & Sunshine—Mr. & Mrs. Hugh Emmett—Tetsuwari Japs—Grindell & Esther—Mabel Whitman & Dixie Boys. (Feb. 10-12)—Eva Fay—"Dangerous Dan La Grue"—Bob Hall—Flaglia & Malia—The Adroits—Others.

TORONTO, CAN.

Keith's—The Langdons—Miller & Lisle—Martyn & Bayes—Sheehan & Regay—Henry Lewis—Phyllis N. Terry—Rosamond & Doherty—Beeman & Anderson.

TOLEDO, OHIO.

Keith's—Sylvia Clark—Four of Us—Gruber's Animals—Herman Timberg—The Goldinis.

WASHINGTON, D. C.

Keith's—Rajah—Avon Four—Owen McGivney—Robbins—Bernard & Duffy—Norton & Lee.

WILMINGTON, DEL.

Garrick—Royal Gascoignes—Eadie & Ramsden—Walker & Texas—"The Candy Shop."

YOUNGSTOWN, OHIO.

Keith's—"Maid of France"—The Duttons—Bowers, Walter & Croaker—Elkins, Fay & Elkins—Cornell & Gibson—Melnotte & Leedum.

YONKERS, N. Y.

Proctor's (Feb. 10-12)—White Circus—Darrell & Edwards—Alice Hamilton—Misses Parker—Others.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Blossom Seeley—"On the High Seas"—Carl John—Klein Bros.—Merian's Dogs—Millard & Marlin.

Majestic—Lillian Russell—Mary Watson & Co.—Al Herman—Polly Moran—De Leon & Davies—Page, Hack & Mack.

CALGARY, CAN.

Orpheum—Valeska Suratt—Wanzer & Palmer—Everest's Circus—Primrose Four—Walters & Walters—"Street Urchin"—Three Bennett Sisters.

DES MOINES, IOWA.

Orpheum—Sam Mann & Co.—Helen Trix & Sister—Farrell Taylor Co.—Mosconi Bros.—Laughlin & West—Paul La Varr & Co.—"Petticoats."

DULUTH, MINN.

Orpheum—Nolan & Nolan—Lewis & White—Flanagan & Edwards—"Current of Fun"—Theodore Kosloff & Co.—Rockwell & Fox—Flemings.

DENVER, COL.

Orpheum—Sea Wolf—Courtney Sisters—H. & G. Ellsworth—Frank Browne—Four Buttercups—Grace Nelson—Chiyo & Chiyo.

KANSAS CITY, MO.

Orpheum—Lambert & Ball—Harriet Rempel & Co.—Olive, Briscoe & Rauh—Crawford & Broderick—Espe & Dutton—Archie & Gertie Falls—De Wolf Girls.

LOS ANGELES, CAL.

Orpheum—Stella Mayhew—Leo Beers—I. & B. Smith—Stanley & Birnes—Gus Edwards Revue—Caroline Kohl & Co.—Eddie Borden—Le Maire & Crouch.

LINCOLN, NEB.

Orpheum—Futuristic Revue—Paul Becker & Co.—Bert Fitzgibbon—Fox & Ingraham—Wallace Galvin—M. & G. Ellsworth—J. & K. Demaco.

MILWAUKEE, WIS.

Majestic—Blanche Ring & Co.—Grace Le Mar—Vadie & Gygi—Walter Brower—Emerson & Baldwin—Jos. E. Bernard & Co.—Jerome Crittendon—Herman & Shirley.

MINNEAPOLIS, MINN.

Orpheum—Mason Keeler & Co.—Charles Wilson—Jeane Barrios—Elly—Reno—Jonsini & Barry—**Kirksmith Sisters.**

MEMPHIS, TENN.

Orpheum—Lucille Cavanaugh & Co.—Julius Tanner—Lightner & Alexander—Sensational Gerards—Dooley & Sales—Bessie Clifford.

NEW ORLEANS, LA.

Orpheum—"Where Things Happen—Doree's Celebrities—Herbert Clifton—Mike Bernard—Helen Gleason—Friscoe—Florens Duo.

OAKLAND, CAL.

Orpheum—"Only Girl"—Margaret Farrell—"Dream Fantasies"—Lee Kohlmar & Co.—Wm. Smythe—Sansome & Delilah—Brierre & King.

OMAHA, NEB.

Orpheum—"For Pity's Sake"—Kiralfy Kids—Gene Greene—Maye & Manby—Little Johns—"Somewhere in France."

PORTLAND, ORE.

Orpheum—Jos. Howard's Revue—Kennedy & Rooney—Claudius & Scarlet—Walter Fenner & Co.—Jos. Joseffson's Troupe—Charles & Adelaide Dunbar.

ST. PAUL, MINN.

Orpheum—Eddie Foy & Co.—Coakley & Dunlevy—Martha Hamilton—Adams & Griffith—The Briants—Genaro & Gold.

SEATTLE, WASH.

Orpheum—"Heart of Annie Wood"—Westony & Lorraine—Hampton Blake—Ball & West—Cameron Levitt—Vallecita Leopards—Four Mixunas.

SAN FRANCISCO, CAL.

Orpheum—White Coupons—Bert Baker & Co.—Burns & Frabito—Four Harmony Kings—Harry Jolson—Robinson's Elephants—Ferry—Rae Samuels—C. & E. Barry.

SALT LAKE CITY, UTAH.

Orpheum—Grace La Rue—Barr Twins—Swor & Avey—Ames & Winthrop—Sarah Padden & Co.—Osaki & Taki—Rubeville.

ST. LOUIS, MO.

Orpheum—Gertrude Hoffman—Clark & Bergman—Jas. J. Morton—Wellington Coss—Bennett & Richards—Losova & Gilmore.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—"Forest Fire"—J. & M. Harkins—Elsa Ruegger & Co.—Ramsdells & Deyo—Hector—Santos & Hakes.

VANCOUVER, CAN.

Orpheum—John B. Hyner & Co.—McKay & Ardine—D'Aubrey & Rubini—Four Shrapnel Dodgers—Scot Gibson—Brenck's Models.

WINNIPEG, CAN.

Orpheum—"Four Husbands"—Henry B. Toomer & Co.—Levolos—Sid Townes—Geo. Yeoman—Rodriguez Bros.—Sue Smith.

LOEW CIRCUIT

NEW YORK CITY, N. Y.

American (First half)—Ed Phillips—Sherlock Sisters & Foley—Donovan & Lee—Martin & Clare—Malette Monconi—John T. Doyle & Co.—Corcoran & Mack. (Last half)—Santry & Norton—Dura & Fealey—Elsie White—Werner Amoros Trio—Grace Leonard & Co.—Arthur Pickens & Co.—Tilyou & Ward.

Greeley Square (First half)—Dawson & Leon—McMahon & Chappelle—Frank Morrell & Co.—Gordon & Day. (Last half)—Wastika & Understudy—Scanlon & Denno—Frank Farron—"Les Merchants"—Clayton & Lennie—Martin & Clare.

Delancey Street (First half)—Three Herbert Sisters—Harry Monte—Elsie White—"Submarine F-7." (Last half)—Quinn & Dika—Cleveland & Dore—Keating & Welton—Danny Leon—Sol Berns—"Submarine F-7."

National (First half)—Wastika & Understudy—Grace Leonard & Co.—J. K. Emmett & Co.—Wm. Dick—Tilyou & Ward. (Last half)—Frank & Toby—Watkins & Williams—Payton & Hickey—"What Women Can Do."

Orpheum (First half)—Quinn & DeRex—Frank Farrom—Hudson & Jones—Gray & Graham—Three Kundles. (Last half)—Marshall & Welton—McCormack & Irving—McMahon & Chappelle—Violinsky—Gypsy Troubadours.

Lincoln (First half)—Marshall & Welton—Keating & Walton—Douglass Family—Gallerini & Son—Harry & Anna Scranton. (Last half)—Bell & Eva—O'Neill Sisters—Ross Wyse & Co.—Wm. Dick—Donovan & Lee.

Boulevard (First half)—Scanlon & Denno—Cleveland & Dore—"Highest Bidder"—Sol Berns—Broslus & Brown. (Last half)—Viola Duval—"New Yorker"—Rich & Lenne.

Avenue D (First half)—Harris & Manion—Genl. Pisano & Co. (Last half)—The Yaltos—Armstrong & Shannon—Nevins & Erwood.

Victoria (First Half)—Frank & Toby—Belle Rutland—Clayton & Lennie—Singer's Midgets. (Last half)—Payton Howard & Lizette—Moletta Bancont—Frank Terry—Singer's Midgets.

BROOKLYN, N. Y.

Metropolitan (First half)—Payton Howard & Lizette—Josephine Davis—Bernardi—Rich & Lenore—"What Women Can Do." (Last half)—Broslus & Brown—Sherlock Sisters & Foley—Rudinoff—Corcoran & Mack—Golden Troupe.

DeKalb (First half)—Winton Bros.—Viola Duval—Chas. & S. McDonald—Frank Terry—Gypsy Troubadours. (Last half)—Gagnell & Mack—Belle Rutland—Bernardi—Gallerini & Son—Three Kundles.

Fulton (First Half)—O'Neill Sisters—Ross Wyse & Co.—Violinsky. (Last half)—Three Herbert Sisters—Josephine Davis—J. K. Emmett & Co.—Frank Morrell—Gordon & Day.

Palace (First half)—Armstrong & Schannon—Werner Amorous Trio. (Last half)—Danny Simmons—Cardo & Noll—Harris & Manion—Weiss Troupe.

Warwick (First half)—Melva Sisters—Dancing Simmons—McCormack & Irving. (Last half)—Hudson & Jones.

BOSTON, MASS.

Orpheum (First half)—Norvellos—Robb & Stewart—Emily Smiley & Co.—Barron & Burt—Six Virginia Steppers. (Last half)—Swain's Cats & Rats—Harmon & Harmon—Harry First & Co.—Eva Shirley—"Rell Guys."

BALTIMORE, MD.

Hippodrome—Allen & Avitt—Mahoney & Rogers—Herbert Brooks & Co.—Barry & Layton—Alexander Bros. & Evelyn.

FALL RIVER, MASS.

Bijou (First half)—Swain's Cats & Rats—Harmon & Harmon—Harry First & Co.—Eva Shirley—Reel Guys. (Last half)—Norvellos' Six Virginia Steppers—Robb & Stewart—Emily Smiley & Co.—Barron & Burt.

HAMILTON, CAN.

Loew's—Pollard—Tyler & Crolius—Eckhoff & Gordon—Joe Darcey—"Temptation."

HOBOKEN, N. J.

Lyric (First half)—Campbell & Mills—Dunivan & Murray—Cardo & Noll. (Last half)—Frawley & West—Eight Black Dots.

MONTREAL, CAN.

Loew's—Payne Children—Makarenka Duo—Nat Carr—Frescott—Kenny & Hollis.

NEW ROCHELLE, N. Y.

Loew's (First half)—The Yaltos—Sam J. Harris—Nevins & Erwood. (Last half)—Melva Sisters—Geni Pisano & Co.

PROVIDENCE, R. I.

Emery (First half)—Evelyn & Dolly—Arnold & Taylor—Ed. F. Reynard & Co.—Alf Grant—Kluting's Animals. (Last half)—Pequo & Fallows—Green & LaFeel—Woolf & Stewart—Hank Brown & Co.—Knapp & Cornella.

SOUTH BETHLEHEM, PA.

Loew's (First half)—Frawley & West—Southe & Tobin—Eight Black Dots. (Last half)—Lockhard & Leddie—Campbell & Mills—Roy & Arthur.

SPRINGFIELD, MASS.

Palace (First half)—Pequo & Fallows—Green & LaFeel—Wolf & Stewart—Knapp & Cornella. (Last half)—Evelyn & Dolly—Arnold & Taylor—Ed. F. Reynard & Co.—Alf Grant—Kluting's Animals.

TORONTO, CAN.

Yonge Street—Harrah & Jacqueline—Owen & Moore—Chas. C. Rice & Co.—Victoria Four—Ryan & Lee—Adonis & Co.

POLI CIRCUIT

BRIDGEPORT, CONN.

Palace (First Half)—Monte & Parte—Gilbert & Kluney—"Broadway Today." (Last Half)—Rainbow & Lillie Mohawk—Harlequin Trio—Oklahoma four.

Poli (First Half)—Wallace & Hollingsworth—Dorothy Haynes & Co.—Dobbs & Welch—Reynolds-Donegan & Co. (Last Half)—Mary Haynes & Co.—Francis Renault—"Fixing the Furnace."

HARTFORD, CONN.

Poli (First Half)—Gordon & La Mar—Mary Haynes & Co.—Macart & Bradford—Pietro—Hadji Imbirh. (Last Half)—Cornella & Adel—Wallace & Hollingsworth—Eddie Herne & Co.—Harvey, Heney & Grayce—Lillian Herlein—Reynolds-Donegan & Co.

NEW HAVEN, CONN.

Palace (First Half)—Monroe Bros.—Lillian Herline—Cook & Savo—Winston's Water Lions. (Last Half)—Three Walters—Dobbs & Welch—Pietro—Winston's Water Lions.

Bijou (First Half)—Tom Dempsey—"Fixing the Furnace"—Harlequin Trio—Novello Bros. (Last Half)—Monte & Parte—Dorothy Hayes & Co.—Gilbert & Kinney—"Broadway Today."

SCRANTON, PA.

Poli (First Half)—The Pierettos—Emma Stephens—De Marest & Doll. (Last Half)—Yankee & Dixie—Bennington & Scott—"Billett Thirteen"—Billy Schoen.

SPRINGFIELD, MASS.

Palace (First Half)—Henry Ferrier—Nickels & Woods—Lillian & Equilla Bros.—Harvey, Heney & Grayce—"Very Good Eddie." (Last Half)—Dorothy De Shelle & Co.—Harmony Girls—"Review Comique"—Mills & Lockwood—Novello Bros.

WATERBURY, CONN.

Poli (First Half)—Cornella & Adel—Francis Renault—Oklahoma Four—Weston & Eline—Three Walters. (Last Half)—Monroe Bros.—Nickels & Woods—Cook & Savo—"Very Good Eddie."

WILKES-BARRE, PA.

Poli (First Half)—Yankee & Dixie—Bennington & Scott—"Billett Thirteen"—Billy Schoen. (Last Half—The Pierrettos—Emma Stephens—De Marest & Doll.

WORCESTER, MASS.

Poli (First Half)—Stagpole & Spier—Rainbow, Lillie & Mohawk—Dorothy De Shelle & Co.—Mills & Lockwood—"Review Comique." (Last Half)—Henry Ferrier—Marty McHale—Macart & Bradford—Weston & Eline—Lillian & Equillo Bros.

Plaza (First Half)—Gordon & La Mar—Eddie Herne & Co.—Harmony Girls. (Last Half)—Tom Dempsey—Gordon & La Mar—Harji Imbirh.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—"Magazine Girls"—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

CALGARY, CAN.

Pantages—Spanish Dancers—Barnes & Freeman—Telko, Panthea & Fresco—Sandy Donaldson—Phil La Toska.

DENVER, COLO.

Pantages—"Here Comes Eve"—Morris & Shaw—Ruth Osburn—Happy Jack Gardner—Sampson & Douglas—Hayataki Japs.

EDMONTON, CAN.

Pantages—Four Bards — Trovato — "Fireside Reverie"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

GREAT FALLS, MONT.

Pantages (First Half)—Derkin's Dogs—Zara Carmen Trio—Jim Doherty—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

KANSAS CITY, MO.

Pantages—"Love Race"—Bert & Harry Gordon—Jack Lavier—John T. Ray & Co.—Helen Moretti—Three Bullowa Girls.

LOS ANGELES, CAL.

Pantages—Stephens & Brunella—"Act. Beautiful"—June Mills & Co.—Eldridge, Barlow & Eldridge—Jones & Sylvester—Cannibal Maids.

OAKLAND, CAL.

Pantages—Hill's Comedy Circus—Celestial Duo—Porter J. White & Co.—Belle Oliver—"Calendar Girl."

(Continued on page 32.)

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A song that will make every good act better. Professional copy for professionals only.
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ELMERE & FAY
BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

Read The Clipper Letter List

BURLESQUE NEWS

(Continued from pages 17 and 27)

"THE SPEEDWAY GIRLS" HAS COMEDY, WARDROBE AND PRETTY GIRLS

A pleasing entertainment was offered last Thursday night at the Star Theatre, Brooklyn, by Chas. Baker's "Speedway Girls."

According to the program, George H. Ward is responsible for the book, and produced the show under the supervision of Baker. He has done well and has evolved a good fast show, which is made up mostly of bits, which have been well placed and nicely worked out.

Another nice feature is that it is a clean offering, the performers not depending on anything off color for their laughs.

Ward and Frank Anderson are the comedians and they manage to keep the situations well in hand all through the performance. The manner in which they sell their goods seems to satisfy the audience. Ward is doing Dutch and is very funny. His dialect is good and he has a good makeup.

Anderson is an Irish comedian and—very witty. He works somewhat differently than the others. Both boys are extremely careful of their wardrobe, of which they make many changes. Their clothes are clean and neat appearing and look as though they had just returned from the tailor's. The pair work well together.

Little Charlie Levine, Jr., a light juvenile, fits in nicely in the show. He is a lively fellow and full of "pep" all the time. He hops and jumps around the stage with no end of speed. In his numbers he is a big success. He is a corking good acrobatic dancer and a neat dresser.

A real classy prima donna is Stella Morrissey, a fine looking young woman with a shapely form. She has a good voice and offers her songs well, usually getting from two to three encores with each. Her costumes are very pretty and she keeps them in good condition. She is graceful in her work, reads lines well, and gives a good account of herself in the scenes. She knows the art of making up and has very expressive eyes. She shows off well in tights in the one number where she uses them.

Dorothy Dean is the very pleasing ingenue. We only caught this young lady once before, at which time she was in stock at the Olympic. She did well then, but her work has improved greatly since. She is working much easier now and reads lines more successfully. Her voice has also improved; it is stronger and she uses it to better advantage. She put her numbers over well last Thursday evening.

Edythe Lyons is the soubrette. She has no singing voice at all. But she can dance, however. Her wooden shoe specialty pleased.

George Betts had an off night when we caught the show, or he is going back. He was always considered a good straight man, but his performance when we saw it was not up to what we have seen him do in the past. Several times during the performance he was very slow in picking up his cue. But the comedians covered it well. Betts should watch himself closely.

In the "Isle of Mystery" act, a prop bear is used. He is supposed to be a wild, ferocious beast that is ready to tear all he meets to pieces. However, he acts more like a trained animal than otherwise. To make him more original he has been made a laughing bear. Props DeLarkey, when doing this role, should try to keep in mind that he is hurling trunks into a baggage car up in New England some Saturday afternoon, and handle the actors in the scene with him roughly.

The "Speedway Girls" is a show that pleases. It has good comedy, fine wardrobe, plenty of speed and some young and pretty chorus girls. SID.

QUIT STOCK COMPANY

Norma and Mae Bell closed with the stock company at the Crescent, Brooklyn, last Saturday night. Doris Clair will close this Saturday night. She opens with the "Military Maids" next week, at Wrightstown.

ALVORA QUITS BURLESQUE

Alvora has retired from show business and gone into the theatrical costume business in New York. She has been with the "Golden Crooks," Pat White's "Gaiety Girls" and Jack Reid's "Record Breakers."

VAUDEVILLE INVESTIGATION BEGINS

(Continued from page 3)

Walsh inquired where Casey secured the information necessary to the preparation of the same.

"From the trade papers," replied Casey.

The witness, upon being requested, then gave a list of all of the theatrical papers.

Walsh also wanted to know the reason, if any, for sending out the list, and asked several leading questions along this line without shedding any great light on the subject.

Casey, incidentally, stated that he has been in the show business for twenty-six years, twenty-five of which have been spent in the vaudeville field and one year in the circus business. The membership of the V. M. P. A., he said, he believed to be about 415 or 420.

A contract of the Amalgamated Vaudeville Agency was offered in evidence a little later, upon the edge of which was stamped a sentence reading somewhat as follows:

"The artist agrees that he is a member of the N. V. A. in good standing," or words to the above effect.

The stamp also contained a clause stating that if the statement was found to be untrue the manager could cancel the act.

Walsh immediately wanted to know if the stamp was prepared by Casey, asking if the latter had not so informed Mr. Reeves of the Federal Trade Commission, a year ago. Casey replied that he did not remember, but, if Mr. Reeves said so, it was all right.

"Who had the stamp made?" inquired Walsh.

"I believe I did," Casey answered.

Walsh then asked several other questions about the stamp on the Amalgamated contract, seeking to find out to whom the stamps were distributed and to what extent they were used. Casey replied that the stamps were sent out to different booking offices, but that he had no knowledge as to the extent of their use.

An explanation of what constituted small time, big time and several other technical theatrical terms were next given by Mr. Casey, following a description of what his duties consisted of as general manager of the V. M. P. A.

The fees charged for booking acts and the difference between an agent (licensed), and a manager or artist's representative was next explained by Casey. Walsh went rather deep into the subject of the relation of artist's representative to the actor, and just what duties said representative performed for the actor. Casey, by way of illustration, drew a parallel between a man buying steel stock from a broker and an artist's representative selling his acts to a booking agency.

The modus operandi of booking an act was fully explained by the witness in this connection.

The Vaudeville Collection Agency next occupied Walsh's attention, the attorney being particularly desirous of ascertaining how the vaudeville representatives received payment for their services to their clients, through the organization in question. Asked to explain the workings of the Vaudeville Collection Agency, Casey stated that he was not familiar with the same.

Casey said that the collection agency did not charge him for its services. In reply to a question, he stated that he assumed that other agents were charged for the services of the collection agency, but that he was not sure about it.

A letter to Eddie Clark, offered in evidence, but not read, with Casey's name appearing on it in the form of a rubber stamp signature, occasioned some little questioning by the Federal Trade attorney, as did several advertisements appearing in a theatrical paper, one of which was a warning to actors that they could not play for members of the V. M. P. A. if they should walk out during the strike that followed some time after the ad appeared.

Mr. Walsh asked for information regarding the reinstatement committee of the V. M. P. A during the course of the afternoon session. This was explained by Casey as a committee instituted by the V. M. P. A. for the purpose of giving actors, who had been antagonistic, but who had changed their views on the subject, a chance to square themselves.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arliss, Geo.—Blackstone, Chicago, Ill., indef.
Army and Navy Players—Ford's Baltimore, Md., Feb. 3-8.
"Atta Boy"—Nixon, Pittsburgh, Feb. 3-8.
Allen, Billy, Musical Comedy Co.—New Port Jervis, N. Y., 3-8.
"Big Chance, The"—(Mary Nash—48th St., New York City (last week).
"Business Before Pleasure"—Garrick, Chicago, indef.
"Business Before Pleasure"—Loew's 7th Avenue, N. Y, 3-8.
"Better 'Ole"—Cort, N. Y. City, indef.
"Better 'Ole"—Hollis, Boston, nidef.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Better 'Ole"—O. H., Detroit, Mich, 2-8.
"Betrothal"—Century, N, Y., indef.
"Crowded Hour" — (Jane Cowl) — Selwyn, Mass., indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour" — (Jane Cowl) — Salwyn, New York City, indef.
"Chu-Chin-Chow"—Auditorium, Chicago, indef.
"Climax, The"—Comedy, New York City (last week).
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—Lexington, O. H., N. Y., indef.
"Come Out of the Kitchen"—Duquesne, Pittsburgh, 3-8.
Drew, Mr. & Mrs. Sidney—Woods, Chicago, Ill, indef.
"Darktown Frolics"—Lafayette, N. Y., Feb. 3-8.
"Dear Brutus"—Empire, New York City, indef.
"Experience"—LaSalle, Chicago, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Wilbur, Boston, Mass., 3-8.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—(With Marjorie Rambeau) —Manhattan Opera House, New York City, indef.
Eltinge, Julian—Metropolitan, Seattle, Wash., 4-8.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, indef.
"Family Honor"—Cincinnati, 3-8.
Fiddlers 3—Olympic, Chicago, indef.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—National, Washington, Feb. 3-8.
"Good Morning Judge"—Shubert, New York, Feb. 6., indef.
"Going Up"—Forrest, Philadelphia, Pa., indef.
"Going Up"—Cohans O. H., Chicago, Ill.,
"Hitchy Koo"—(With Raymond Hitchcock) —Illinois, Chicago, indef.
"Head Over Heels"—Illinois, Chicago, indef.
"Hello, Alexander"—(McIntyre & Heath) Majestic, Boston, indef.
"Invisible Foe, The"—Harris, New York City, indef.
"Just Around the Corner"—Longacre, New York, indef.
"Jack O' Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Shubert, Boston, Mass, 3-8; Poli's, Washington, 10-15.
"Keep it to Yourself"—39th Street, New York City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Simplicity"—44th Street, 3-15.
"Little Brother, The"—Belmont, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Lombardi, Ltd."—Plymouth, Boston, Mass., indef.
"Little Teacher, The"—Olympic, Chicago, 3-8.
"Melting of Molly"—Broadhurst, New York City, indef.
"Midnight Whirl"—New Century, New York City, indef.
Mantell, Robert B—Toronto, Can., 3-8.
"Marquis de Priola"—Liberty, New York, indef.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York, indef.
"Never Too Late"—Princess, Chicago, indef.
"Nothing But Lies"—Alvin, Pittsburgh, 3-8.
Opera Comique—Park, New York, indef.
"Oh, My Dear!"—Princess, New York City, indef.
Ott, Bob, Co.—Jamestown, N. Y., 3-8.
"Oh, Lady, Lady"—Shubert-Belasco, Washington, D. C., Feb. 3-8.
"Old Lady 31"—Cort, Chicago, indef.
"Oh, Mama"—Chestnut St. O. H., 3-8.
"Oh, Look"—Shubert, Philadelphia, indef.
"Off Chance, The"—Lexington, Ky., 6; Springfield, O., 7; Lima, 8.
"Prince There Was" (a)—Cohan, New York City, indef.
"Playthings"—Athens, O., 7; Middletown, 9; Bellaire, 10; Alliance, 11; Beaver Falls, Pa., 12.
"Please Get Married" — Shubert-Garrick, Washington, D. C., Feb. 3-8.
"Passing Show of 1918"—Poli's, Washington, D. C., 3-8.
"Peg o' My Heart"—Imperial, Chicago, 3-8.
"Redemption"—Plymouth, New York City, indef.
"The Riddle, Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Rock-a-Bye-Baby" — Shubert-Riviera, New York, 3-8.
"Sinbad"—Winter Garden, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep"—Princess, Chicago, indef.
"Seven Days' Leave"—Shubert-Brooklyn, N. Y., 3-8.
"See You Later"—La Salle, Chicago, indef.
"Still Alarm"—Tremont, Boston, indef.
"Saving Grace"—A. of M., Baltimore, 3-8; National, Washington, 10-15.
"Stolen Secrets"—National, Chicago, 3-8.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, last week.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!" — (With Frances Starr)—Belasco, New York City, indef.
"Thurston, Howard"—Powers, Grand Rapids, Mich, 3-8.
"Tailor-Made Man" — Garrick, Philadelphia, Pa., indef.
"Tiger Rose"—Powers' Chicago, indef.
"Twin Beds"—Walnut, Philadelphia, Feb. 3-8.
"Ten Nights in a Barroom"—Odem, Tex., 9; Kingsville, 10; Raymondsville, 11; San Bernito, 12-13; Mercedes, 14; Phair, 15.
"Tillie"—Standard, New York, 3-8.
"Take It From Me"—Auditorium, Baltimore, Md., 3-8.
"Toby's Bow"—Comedy, New York, Feb. 10, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
Uncle Tom's Cabin Co. (Kittle's)—Canton, O., 6; Elwood City, Pa., 7; Ashtabula, O., 8; Akron, 10-11; Alliance, 12.
Walker-Stuart Punch and Judy—New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Why Marry?"—Adelphi, Philadelphia, Pa., indef.
"Ziegfeld Follies"—Colonial, Chicago, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York Coty, indef.

COLUMBIA CIRCUIT

Al Reeves' Big Show—Park, Bridgeport, Conn., 6-8; Colonial, Providence, 10-15.
"Best Show in Town"—Orpheum, Paterson, Feb. 3-8; Majestic, Jersey City, 10-15.
"Beauty Trust"—Hurtig & Seamon's, New York, 3-8; Park, Bridgeport, 13-15.
Behman Show"—Casino, Philadelphia, 3-8; Miner's 149th St., New York, 10-15.
"Bon Tons"—Gayety, St. Louis, 3-8; Star and Garter, Chicago, 10-15.
"Bostonians"—People's, Philadelphia, 3-8; Palace, Baltimore, 10-15.
"Bowery"—Gayety, Detroit, 3-8; Gayety, Toronto, Can., 10-15.
"Burlesque Review"—Gayety, Toronto, Ont., 3-8; Gayety, Buffalo, 10-15.
"Burlesque Wonder Show"—Gayety, Buffalo, 3-8; Gayety, Rochester, 10-15.
"Ben Welch"—Jacques, Waterbury, 3-8; Hurtig & Seamon's, New York, 10-15.
"Cheer Up America"—Gayety, Rochester, 3-8; Bastable, Syracuse, N. Y., 10-12; Lumberg, Utica, 13-15.
Dave Marion's—Berchel, Des Moines, Iowa, 2-5; Gayety, Omaha, Neb., 8-14.
"Follies of the Day"—Star, Cleveland, 3-8; Empire, Toledo, 10-15.
"Girls de Looks"—Olympic, Cincinnati, 3-8; Columbia, Chicago, 10-15.
"Golden Crooks"—Newburg, N. Y., 3-5; Orpheum, Paterson, 10-15.
"Girls of the U. S. A."—Casino, Boston, 3-8; Columbia, New York, 10-15.
"Hip, Hip, Hooray"—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.
"Hello America"—Colonial, Providence, 3-8; Gayety, Boston, 10-15.
Harry Hastings—Gayety, Omaha, Feb. 1-7; Gayety, Kansas City, 10-15.
Irwin's Big Show—open 3-8; Gayety, St. Louis, 10-15.
Lew Kelly Show—Akron, O., 3-5; Youngstown, 6-8; Star, Cleveland, 10-15.
"Liberty Girls"—Star & Garter, Chicago, 3-8; Berchel, Des Moines, Iowa, 9-12.
Mollie Williams' Show—Gayety, Kansas City, Feb. 3-8; open 10-15; Gayety, St. Louis, 17-22.
"Maids of America"—Bastable, Syracuse, 3-5; Lumberg, Utica, 6-8; Gayety, Montreal, Can., 10-15.
"Majestics"—Columbia, New York, 3-8; Empire, Brooklyn, 10-15.
"Merry Rounders"—Empire, Albany, 3-8; Casino, Boston, 10-15.
"Million Dollar Dolls"—Empire, Newark, N. J., 3-8; Casino, Philadelphia, 10-15.
"Oh, Girls"—Gayety, Washington, 3-8; Gayety, Pittsburgh, 10-15.
"Puss, Puss"—Grand, Hartford, Conn., 3-8; Jacques, Waterbury, Conn., 10-15.
"Roseland Girls"—Empire, Brooklyn, 3-8; Empire, Newark, N. J., 10-15.
Rose Sydell's—Casino, Brooklyn, 3-8; Newburg, N. Y., 10-12.
Sam Howe's Show—Empire, Toledo, O., 3-8; Lyric, Dayton, O., 10-15.
"Sight Seers"—Gayety, Boston, 3-8; Grand, Hartford, Conn., 10-15.
"Social Maids"—Gayety, Montreal, Can., 3-8; Empire, Albany, N. Y., 10-15.
"Sporting Widows"—Columbia, Chicago, 3-8; Gayety, Detroit, 10-15.
Star and Garter Shows—Lyric, Dayton, 3-8; Olympic, Cincinnati, 10-15.
"Step Lively Girls"—Gayety, Pittsburgh, 3-8; Akron, O., 10-12; Youngstown, 13-15.
"Twentieth Century Maids"—Miner's 149th Street, New York, 3-8; Casino, Brooklyn, 10-15.
"Watson's Beef Trust"—Majestic, Jersey City, N. J., 3-8; People's, Philadelphia, 10-15.

AMERICAN CIRCUIT

American—Victoria, Pittsburgh, 3-8; Penn Circuit, 10-15.
"Auto Girls"—Empire, Cleveland, 3-8; Cadillac, Detroit, 10-15.
"Aviator Girls"—Chester, Pa., 3-5; Camden, N. J., 6-8; Wrightstown, N. J., 10-12; Trenton, 13-15.
"Beauty Review"—Cadillac, Detroit, 3-8; Englewood, Chicago, 10-15.
"Big Review"—Gayety, Louisville, 3-8; Lyceum, Columbus, O., 10-15.
"Blue Birds"—Wrightstown, N. J., 3-5; Grand, Trenton, 6-8; Empire, Hoboken, 10-15.
"Broadway Belles"—Majestic, Scranton, Pa., 3-8; Binghamton, N. Y., 10-11; Schenectady, 12-15.
"French Frolics"—Wilkes-Barre, 5-8; Majestic, Scranton, Pa., 10-15.
"Follies of Pleasure"—Englewood, Chicago, 3-8; Crown, Chicago, 10-15.
"Frolics of the Nite"—Star, Toronto, Ont., 3-8; Garden, Buffalo, 10-15.
"Girls from the Follies"—Penn. Circuit, 3-8; Gayety, Baltimore, 10-15.
"Grown Up Babies"—Wrightstown, N. J., 6-8; Trocadero, Philadelphia, 10-15.
"Girls from Joyland"—Crown, Chicago, 3-8; Gayety, Milwaukee, 10-15.
"Hello, Paree"—Grand, Worcester, 3-8; Howard, Boston, 10-15.
"High Flyers"—Wheeling, W. Va., 3-5; Newcastle, Pa., 6; Beaver Falls, 7; Canton, O., 8; Victoria, Pittsburgh, 10-15.
"Innocent Maids"—Century, Kansas City, 3-8; Standard, St. Louis, 10-15.
"Jolly Girls"—Lyceum, Columbus, 3-8; Wheeling, W. Va., 10-12; Newcastle, Pa., 13; Beaver Falls, 14; Canton, O., 15.
"Lid Lifters"—Star, Brooklyn, 3-8; Olympic, New York, 10-15.
"Midnight Maidens"—Trocadero, Philadelphia, 3-8; Chester, Pa., 10-12; Camden, N. J., 13-15.
"Mile-a-Minute Girls"—Majestic, Indianapolis, 3-8; Gayety, Louisville, 10-15.
"Military Maids"—Gayety, Brooklyn, 3-8; Wrightstown, N. J., 13-15.
"Mischief Makers"—Star, St. Paul, 3-8; Sioux City, Iowa, 9-11.
"Monte Carlo Girls"—Majestic, Indianapolis, 3-8; Gayety, Louisville, 10-15.
"Orientals"—Lyceum, Washington, 3-8; Gayety, Philadelphia, 10-15.
"Parisian Flirts"—Sioux City, Iowa, 3-5; Century, Kansas City, 10-15.
"Pennant Winners"—Garden, Buffalo, N. Y., 3-8; Empire, Cleveland, 10-15.
"Pacemakers"—Niagara Falls, 5-8; Star, Toronto, Ont., 10-15.
"Pirates"—Gayety, Philadelphia, 3-8; Camden, N. J., 10-12; Chester, Pa., 13-15.
Pat White Show—Howard, Boston, 3-8; Gayety, Brooklyn, 10-15.
"Paris by Night"—Empire, Hoboken, 3-8; Star, Brooklyn, 10-15.
"Razzle Dazzle Girls"—Gayety, Baltimore, 3-8; Lyceum, Washington, 10-15.
"Record Breakers"—Binghamton, N. Y., 3-5; Schenectady, 6-8; Watertown, N. Y., 10; Oswego, 11; Niagara Falls, 12-15.
"Social Follies"—Standard, St. Louis, 3-8; Terre Haute, Ind., 9; Majestic, Indianapolis, 10-15.
"Speedway Girls"—Olympic, New York, 3-8; Plaza, Springfield, Mass., 10-15.
"Tempters"—Plaza, Springfield, Mass., 3-8; Grand, Worcester, Mass., 10-15.
"Trail Hitters"—Gayety, Milwaukee, 3-8; Gayety, Minneapolis, 10-15.
"World Beaters"—Camden, N. J., 3-5; Chester, Pa., 6-8; Pottstown, Pa., 10; Easton, 11; Wilkes-Barre, 12-15.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of Feb. 10th

Devens—First half, Feature Pictures; last half, Vaudeville.
Upton—First half, "Blue Eyes"; last half, Vaudeville.
Merritt—Billy Allen Musical Comedy Co. (all week).
Dix—First half, "Sick a Bed"; last half, "Pair of Sixes."
Meade—First half, Martini Revue; last half, "Some Baby."
Lee—First half, Al Wilson; last half, Martini Revue.
Jackson—First half, "Pom Pom"; last half "Mary's Ankle."
Gordon—First half, Kitty Francis Co.; last half, Feature Pictures.
Pike—First half, Feature Pictures; last half, "Oh, Boy."
Dodge—First half, Vaudeville; last half, Feature Pictures.
Grant—First half, Feature Pictures; last half, Vaudeville.
Custer—First half, "Stop, Look and Listen"; last half, Feature Pictures.
Taylor—First half, Pictures; last half, "Stop, Look, and Listen."
Sherman—Pictures (all week).
Mills—First half, "Vanity Fair"; last half, Pictures.
Humphreys—First half, "Pair of Sixes"; last half, Martini Revue.
Stewart—Pictures (all week).
Wadsworth—Pictures (all week).
Hancock—First half, Pictures; last half, "Mary's Ankle."
McClellan—First half, Pictures; last half, Vaudeville.
Lewis—Ellsworth Musical Stock Co. (all week).
Beauregards—First half, Vaudeville; last half, Pictures.
Logan—Pictures (all week).
Travis—First half, Lew Hearn & Bonita; last half, Pictures.
Bowie—First half, Pictures; last half, Lew Hearn & Bonita.
Fort Sill—Pictures (all week).
Funston—First half, Maude Powell; last half, Pictures.

MINSTRELS

Hill's, Gus—Albany, Ga., 6; Columbus, 7; Birmingham, 8.
Fields, Al. G.—Wilmington, Del., 5-8; Staunton, Va., 9-10; Charlotteville, 11; Danville, 12.
O'Brien's, Neil—Clarksdale, Miss., 7; Jackson, Tenn., 8; Hot Springs, Ark., 10; Little Rock, 11-12.

TABLOIDS

Lord & Vernon Musical Comedy Co.—Garden Theatre, Anniston, Ala., indef.
Zarrow's American Girls—Crystal, Anderson, Ind., 2-8.
Zarrow's English Daisies—Coliseum, New Castle, Pa., 3-8.
Zarrow's Yanks—Star Princess, Youngstown, O., 3-8.
Zarrow's Ziz Zag Town Girls—Orpheum, Lima, O., 3-8.

STOCK

All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y., indef.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Copper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—Ed. Rowland—
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae—Orpheum, Philadelphia, Pa., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla, indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock — National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich, indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Mae Desmond Players—Schenectady, N. Y., indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players, Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn, 26, indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask, Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock—South Bend, Ind., indef.
Wilkes Players—Seattle, Wash., indef.

SAY, HORACE,

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VAUDEVILLE BILLS

(Continued from page 29)

OGDEN, UTAH.

Pantages—King & Harvey—Great Leon—McShane & Hathaway—Barney Williams & Co.—Jue Quon Tat—Peggy Bremen & Co.

PORTLAND, ORE.

Pantages—Odiva—Noodles Fagin & Co.—Pereira Sextette—Hugh Lutgens—Tybell Sisters.

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Pantages—Henry & Adelaide—International Nine—Fields & Wells—Frank Tinney's Players—Five American Girls—Jack Goldie.

SPOKANE, WASH.

Pantages—Delton, Mareena & Delton—Old Time Darkies—"World Wide Revue"—Ned Norworth & Co.—Provol.

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Pantages—American Duo—Royal Dragoons—Rives & Arnold—Walter Fisher & Co.—Durkin Girls—Samoya.

SEATTLE, WASH.

Pantages—Imperial Pekinese Troupe—Spencer & Wilson—The Little Burglar—Weir & Temple—Dancing Tyrells.

SALT LAKE CITY, UTAH.

Pantages—Joe Whitehead—Dorothy Lewis—Ten Navassar Girls—Chung Hwa Four—Leon Stanton & Co.—Celina's Circus.

TACOMA, WASH.

Pantages—Le Roy, Talma & Bosco—Gertie Van Dyke & Bro.—Will Stanton & Co.—Francis & Wilson—Santucci.

VANCOUVER, CAN.

Pantages—Four Mayakos—Senator Francis Murphy—Regal & Moore—Murphy & Klein—Love & Wilbur.

VICTORIA, CAN.

Pantages—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

WINNIPEG, CAN.

Pantages—Mlle. Blanca & Co.—Jack & Marie Grey—Valentine Vox—Tuscano Bros.—Mel Klee—Astor Four.

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ALTON, ILL.

Washington (First Half)—The Rainbow Revue. (Last Half)—Menning Sisters—Georgalis Trio.

BELLEVILLE, ILL.

Washington (First Half)—George & Toney—Harris & Nolan—Georgalis Trio. (Last Half)—Ella Lavall—Leroy & Dresner—Richard Wally & Co.

BUTTE, MONT.

Peoples Hippodrome (Feb. 9-11)—Gregorie & Neville—Three Naios—Don & Patty—La Petite Review. (Feb. 12-15)—Mack & Williams—Dixie Serenader—Chic & Tiny Harvey—Manello & Partner.

CHICAGO, ILL.

American (First Half)—Connie Craven—Keane & Walsh—Will J. Ward & Girls—Three to Fill. (Last Half)—Three Melody Girls—Donn Mullaly & Co.—Stien & Arnold—(Three to fill).

Lincoln (First Half)—Janet Moore—Nellie Fillmore & Co.—Three to fill. (Last Half—Hazel Holly & Co.—Four to fill.

Hippodrome—Sasaki Bros.—Wilson & Van—Chief Little Elk & Co.—Frances Dyers—Lowande Topsy Turvy Riders—Sebastian Merrill & Co.

Kedzie—(First Half)—Harrington & Mills—The Shattucks—Cal Dean & Co.—Claire Hanson & Village Four—Wilson Aubrey & Co. (Last Half)—Sigsbee's Dogs—Panama Trio—"Putting on Airs"—Amoros Sisters.

CEDAR RAPIDS, IA.

Majestic (First Half)—Patrick & Otto—Salon Singers—Bessie Remple & Co.—Diaz' Monks. (Last Half)—Harry Tsuda—Community Singing—Housch & LaVelle—Wilson & Wilson—"No Man's Land."

CHAMPAIGN, ILL.

Orpheum (First Half)—Toto—Hooper & Burkhart—Gautier's Toy Shop—Harry Rose—1919 Winter Garden Revue. (Last Half)—Dreon Girls—Wells & Crest—G. Swayne Gordon & Co.—Roy Gordon—"Cheyenne Days."

CAMP LEWIS, WASH.

Greene Park (Feb. 9-12)—Aerial Youngs—Bob & Peggy Valentine—Link & Robinson—Dr. Craypo & Co. (Feb. 13-15)—Lorraine & Mitchell—Killarney Girls—Lawrence Johnston—Powell Troupe.

DULUTH, MINN.

New Grand (First Half)—Gardners Maniacs—Logan Donn & Hazel—Revue Bouquet—Sax Wood & Lawson—Otto Bros. (Last Half)—Kimiwa Trio—Sims & Warfield—Tom Brown's Saxaphone Six—Fatima & Co.

DES MOINES, IA.

Empress (First Half)—Polley—Collins & Wilmot—Six Colonial Maids—Chas. Seaman—"Making the Movies." (Last Half)—Rouble Sims—Hickey & Hart—"The Fixer"—Patrick & Otto—"Making Movies."

DECATUR, ILL.

Empress (First Half)—Dreon Girls—Wells & Crest—"Pinched"—Yorke & Marks—Cheyenne Days. (Last Half)—Steve Juhasz—"Pretty Soft" Claire Hanson & Four—Jack Alfred Trio.

DUBUQUE, IA.

Majestic—Jess & Dell—Community Singing—Gilroy Haynes & Montgomery—Hickey Bros.—Wilson & Wilson—Boganny Troupe.

DAVENPORT, IA.

Columbia (First Half)—Marvelous Deonzos—Davis & Rich—Housh & LaVelle—B. & J. Creighton—"The Rising Generation." (Last Half)—Jess & Dell—Hickey Bros.—Raymond Bond & Co.—Margaret Young—Boganny Troupe.

EVANSVILLE, IND.

New Grand (First Half)—Chain & Nelson—Silver & Duvall—Tennessee Ten—Elise Schuyler—Black & White.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Plunkett & Romaine—"Pretty Soft"—Cameron & Gaylord—Pope & Uno. (Last Half)—Ah Ling Foo—Bill Doss—The Rainbow Revue.

GREEN BAY, WIS.

Orpheum (Last Half)—Hip Raymond—Kaufman & Lillian—Roberts, Pearl & Straw—LaFrance Bros.

LINCOLN, NEB.

Liberty (First Half)—Rialto Four—Elsie Williams & Co.—Nadell & Follette—O'Hana San. (Last Half)—White Bros.—Barnes & Lorraine—Melloy Keough & Co.

MADISON, WIS.

Orpheum (First Half)—Herberta Beeson—Mann & Mallory—Revue DeVogue—Al Wohlman—LaFrance Bros. (Last Half)—Doherty & Scalia—Gilroy Haynes & Montgomery—Blanche & Jimmy Creighton—Will J. Ward & Girls.

MOLINE, ILL.

Palace (First Half)—Rouble Sims—Harry & Etta Conley—Mabelle Phillips—"No Man's Land." (Last Half)—Polley—Sheldon & Dalley—Howard Martelle—Harrington & Mills—"Rising Generation."

MILWAUKEE, WIS.

Palace (First Half)—Dubois & Garner—Roberts Pearl & Straw—Fisher & Gilmore—Thaleros Circus. (Last Half)—Herberta Beeson—Mann & Mallory—Keane & Walsh—"Sweethearts of Mine"—Al Wohlman—Bullet Proof Lady.

MINNEAPOLIS, MINN.

New Palace (First Half)—Kimiwa Trio—Tom & Pearl Almond—"On Manila Bay"—Ray L. Royce—Five Musical McLarens. (Last Half)—Wells & Sells—Shriner & Herman.

New Grand—Bally Hoo Trio—Mason & Austin.

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Krall, Jack
Leland, Chas.
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Leroy, Nat
Lavene, Nestor
McBride, Harry
Morenzo, Paul
McNamara, Richard B.
Minetti & Sidelli
Mack, Bunny
O'Day, Billy
Ormsby, Jack
Pierce, Geo. F.
Purl, Billy
Pollard, J. E.
Probst, Ben
Reed, Frank
Reid, Jack
Randall, Geo.
Storer, D.
Tarzan, F.
Wright, Sam
Willis, W.
Valdares, The
Wynn, R. S.
Welland, I.
Wall & Kid
Warner, Harry
Winter, Robt.
Waite, Billy E.
Yockney, J. C. E.

LADIES

Ames, Lucille
Albright, Fanny
Bunnin, Frances R.
Barry, Marie
Blondell, Libby
Browning, Louise
Bennett, Billie
Bellman, Edna
Cameron, Lillian
Carter, Nell
Cole, Beatrice
Claire, Annette
Campbell, Elizabeth
Culp, Louise
Clark, Doris
Chalkae, Virginia
Duncan, Jean
Dale, Violet
Delaur, Esther
Edwards, Sarah
Folsom, Maude
Faustine, Maude
Grey, Grace
Gane, Dorothy
Gilmore, Sydney
Gibson, May
Herman, Florence
Howell, Mildred
Johnson, Lillian
Leighton, Ruth
La Bergere, Elsie
Lorraine, Peggy
Manion, Lucille
Nelson, Billie
Oakes, Katheryn
Perchet, Edith
Ross, Flossie
Reynolds, Lucille
Ragnheld, W.
Russell, Dorothy
Sharpe, Leila
Stelling, Winfred
Whitney, Miss Eddie
Wheeler, Maxine

DEATHS OF THE WEEK

NAT C. GOODWIN, one of America's best known actors, died January 31st at the Hotel Claridge from apoplexy brought about by the shock following the removal of his right eye less than two months ago.

Nathaniel Carl Goodwin was born July 25th, 1857, in Boston, and, at the age of seventeen, made his professional debut at the Howard Athenaeum, in that city, playing the role of a newsboy in "Law in New York." Later he was engaged for a vaudeville sketch in which he made his New York debut at Tony Pastor's.

He then continued in vaudeville, or variety, as it was then called, and won fame as a character comedian and an imitator of prominent men.

Afterward, he went on the legitimate stage, his first appearance being with Minnie Palmer in "The Little Rebel" at the Fourteenth Street Theatre. Following this he was engaged by E. E. Rice for the role of Captain Dietrick in Evangeline, in which he made an instant success and firmly established himself upon the American stage. Later, he played the role of Le Blanc in the same play.

While under the management of Rice he met and married Eliza Wethersby, a member of the same company. This was in 1878. Under Rice's management he also played the leading role in "The Corsair," and added to his growing fame. At the expiration of Goodwin's contract with Rice, they organized "The Froliques," with which they toured for three seasons and presented "Cruets," "Rambles," "Ripples" and "Hobbies."

They were next under the management of Brooks and Dickson for a season, playing "A Member From Slocum" and "Hobbies." The following season Goodwin resumed the management of his company and appeared in "Cinderella at School," "Confusion," "A Terrible Time" and other plays. "Little Jack Sheppard," "Turned Up," "A Royal Revenge," "Lend Me Five Shillings," "The Skating Rink," "Richelieu Burlesque," "A Gold Mine," and "The Bookmaker" were other plays he produced. Among his later successes were "A Gilded Fool," "In Mizzoura," "An American Citizen," "When We Were Twenty-one," and "Nathan Hale."

Goodwin was considered one of the most versatile actors on our stage and had played Shylock in "The Merchant of Venice" and Fagin in "Oliver Twist." He had also played in several all-star companies. A few years ago he re-entered vaudeville in a condensed version of "Lend Me Five Shillings," but the venture was not successful and he returned to the dramatic stage. His last appearances were made in "Why Marry?" which had a long run at the Astor Theatre, this city. It was while playing with this show that he injured his eye and by mistake bathed it with an acid instead of a lotion. This resulted in his losing the eye and was indirectly the cause of his death, as above stated.

Goodwin had the distinction of being one of the two most married men in the theatrical profession. After the death of Eliza Wethersby he married successively Nellie Pease, Maxine Elliott, Edna Goodrich and Margaret Moreland, from each of whom he was freed by the divorce courts. But that he intended to make another try for marital happiness was evidenced by the fact that at the time of his death he was engaged to marry Georgia Gardner, an actress. The body of the late actor was taken to Campbell's Funeral Church, where services were held February 1st under the auspices of the Lambs Club. The Rev. Dr. Nathan Seagle conducted the services and the eulogy was pronounced by De Wolf Hopper. The Lambs Club conducted the song service and their quartette sang "Nearer, My God, to Thee," and "Just as I Am Without One Plea," and Scott Welsh sang "Lead, Kindly Light." The services were attended by many prominent persons. The aged parents of the deceased were unable to attend. Miss Gardner accompanied the body to Roxbury, Mass., the home of Goodwin's parents, for burial, and interment was made February 3rd in Roxbury Cemetery.

ALOIS (JACK) HAUGER, youngest son of Oscar and Sarah Hauger, died Thursday, Jan. 30th, at his home, 1132 Bloomfield St., Hoboken, N. J., in his twenty-seventh year, after a lingering illness. Mr. Hauger was prominent in stock circles and vaudeville, his last engagement being with Joe Denning's Pullman Car Act. The last three years he spent in the West.

EDGAR LACY MORRISON, known as the "pioneer of Rockaway," died at his home last week. Morrison was born in Brooklyn on Sept. 21, 1843, and settled in Rockaway forty years ago. It was thirty-five years ago that he opened Morrison's Theatre just below Sea-Side. His widow, four sons and six daughters, survive him.

EDNA McCAULEY, known to both the stage and film world, died last week in Rome, Italy, where she had been serving the Red Cross since last year. Typhoid fever, which she contracted in the American hospital in Rome, was the cause of her death.

Miss McCauley was born in Detroit, Mich., and was a graduate of Monroe College. She made her first stage appearance in Henry Miller's "Rainbow" in 1913. Later, she appeared with Ruth Chatterton in "Daddy Long Legs" in Chicago. After appearing in films for a while she returned to the legitimate stage with Wilton Lackaye in "The Inner Man." It was late in 1917 that Miss McCauley offered her services not only as a Red Cross nurse, but as an overseas entertainer as well. She was transferred to Italy in 1918.

CHARLES M. SCHROEDER died at the age of sixty-eight last week of a complication of diseases at Stearn's Sanitarium. He began his theatrical career as assistant treasurer of the California Theatre, in San Francisco, and later was manager of the old Fifth Avenue Theatre. He managed the Madison Square Garden for fifteen years and looked after the interests of some of our best known actors, one of whom was the late Nat Goodwin. Shroeder is survived by one daughter in California.

DR. PAUL LINDAU died in Paris last week at the age of eighty. He was born in Magdeburg, Germany, on June 3rd, 1839. He took different courses in Halle, Leipzig, Berlin and Paris and was famous as a playwright. He had written five volumes of plays, and was also noted for his short stories, novels and dramatic criticisms.

MRS. FRANK HUNTER, who was featured with the "Best Show in Town," died at Saranac Lake, N. Y., Sunday morning. She will be buried from her late home at 2612 South Sartain Street, Philadelphia. Mrs. Hunter was known on the stage as Flossie Davenport. She has been ill for over a year.

GERALD HANSON, who had, under the management of the Taites, been playing in "Peg O' My Heart" and "Jerry" for three years in Australia and New Zealand, died in the latter recently.

ERLAU PICKERT WILCOX, JR., known to the profession as "Buddy," died at Danville, Va., Jan. 30, 1919, from pneumonia. He was born at Ilion, N. Y., Oct. 23, 1912, and was the only son of Earlau Wilcox and Blanche Pickert Wilcox and grandson of Willis Pickert, known as a dancer on Broadway thirty-five years ago. The first part of the funeral services was conducted at Danville, Va., and on Sunday the remains, accompanied by his father, were removed to Ilion, N. Y., for the final services and interment.

Among the many flowers sent were those from "Mighty Doris" Shows, Chas. Morton's "Kentucky Belles," "Pickert Stock Co," "Pickert Sisters Co.," house attaches of the Majestic Theatre, Danville, Va.; Auditorium Theatre, Winston-Salem, N. C., and the Danville Lodge of Elks.

The parents' plans for the present are to go to Miami, Fla., with their little daughter Betty, who is in a critical condition. But the tour will go on under the direction of Val C. Cleary as originally booked.

HENRY LANE, for several years engineer of the Eighty-first Street Theatre, died last week from a sudden attack of internal hemorrhages, at the age of fifty years. Services were held at the Campbell Funeral Church and interment took place at Asbury Park, N. J.

COLONEL J. W. PICKENS died at Albany on Jan. 26. He was in the show business for fifteen years, was business manager for Al G. Fields Minstrels and the originator of the McKinley Glee Club. His brother, Arthur G. Pickens, is now in vaudeville. A wife and a son, twenty-one years old, survive him. He was a member of the Masonic, Elks and Eagles Lodges. The funeral was held in Zanesville, Ohio, on Wednesday.

MORTIMER SARGENT, a juvenile actor 30 years of age, died at Toledo, Ohio, last week.

Mr. Sargent was at the time a member of Robert Edeson's Company, which had just finished a long run at the Cort Theatre, Chicago. The company was en route from there to Washington when Mr. Sargent was taken ill and removed from the train to a hospital in Toledo. Mrs. Sargent, professionally known as Sarah Kyler, went to Toledo and remained with her husband until he died. The body was brought to Brooklyn for burial. Mr. Sargent lived at 299 Lincoln Rd., Brooklyn, where Mrs. Sargent would be glad to hear from their friends.

NEW YORK ATTRACTIONS

LIBERTY Theatre, W. 42nd St. Evgs. at 8.20. Mats. Wed. & Sat., 2.30.
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DAVID BELASCO PRESENTS
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A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
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MOTION PICTURES

MILLIONS SIGN RENTAL TAX PROTEST

NAT'L ASSN. STILL HOPEFUL

Over 40,000,000 petitions protesting against the imposition of the proposed five per cent tax on film rentals, have been signed and sent to the Conference Committee of Congress, according to estimates of the National Association of the Motion Picture Industry.

The picture men's association based this tremendous total on telegraphic, mail and long distance telephone reports from all over the country, which have been piling into its offices ever since the campaign started a week ago, and which, after being carefully gone over, would seem to indicate that a million petitions, each containing spaces for forty names, have been secured.

The petition, sent out to exhibitors by the National Association, was accompanied by a printed sheet of instructions containing a four minute speech and outlining the so-called effects that the impending tax, if enacted into law, might produce.

The campaign, which is now going along at top speed, will be continued this week. The Conference Committee which has the new Revenue Bill in charge has not, as yet, signified its intention of changing its stand on the subject of the five per cent film tax. But the Association is still hopeful that the committee will eliminate the provision before the bill is finally acted upon.

TO LEGALIZE SUNDAY FILMS

NEW HAVEN, Jan. 30.—If a bill proposed by Senator Daniel J. Bailey is passed Sunday night films shows will be legal in all towns which have a population of 10,000. The bill, which amends section 6450 of the general statutes, under which shows after 5 P. M., on Sunday are illegal, was referred to the judiciary committee.

Representative John F. McCarthy, of New Haven, presented as a further step in preparation for the handling of Sunday motion picture shows in event of the amendment being passed, an ammendment to the New Haven charter which provides the following: A board of censors consisting of three men should be appointed for terms of two years each, to properly supervise the showing of the pictures. This bill was referred to the committee of cities and burroughs.

Both bills seem likely to pass and have the earnest support of Mayor David E. Fitzgerald.

FORM CHAIN OF HOUSES

NEWARK, N. J., Feb. 1.—Seven of the motion theatre owners of Newark and nearby towns have combined and will be under the direction of Charles Lester Robinson, owner of the Newark Strand Theatre hereafter. The circuit is composed of the Strand, Forest Hill, Elliot, Bandbox, in Newark and The Halstead, in East Orange, Nutley, in Nutley and, after June 10th, the Goodwin in Newark will come under the same direction.

Chas. H. Wuerz, managing director of the Strand, will supervise the chain and Mr. Robinson will book the productions for the seven houses.

GOLDWYN BACK IN TOWN

Samuel Goldwyn returned to the city last week after six weeks at the Culver City Studios and a trip to most of the big Western cities. Two months ago he left for the coast with S. L. Rothapfel, and since then has met a great many exhibitors from all over the country, and has inspected the various Goldwyn exchanges.

BEECROFT GETS EXPORT RIGHTS

Chester Beecroft has just completed a deal with the Robertson-Cole Company whereby he has obtained the rights to their entire output for continental Europe, which includes France, Belgium, Holland, Switzerland, Spain, Portugal, Italy and, in addition to those, he has obtained the rights for Egypt. He sailed for London last week, and will make his headquarters in Copenhagen, Norway.

Comedies, dramas and spectacular features have been bought by him for his exploitations in Europe. Among those he has taken for Europe, Scandinavia and Egypt are: Billie Rhodes, "Girl of My Dreams"; Henry B. Walthall, "And a Still Small Voice"; Bessie Barriscale, "All of a Sudden Norma"; William Desmond, "Life's a Funny Proposition"; Sessue Hayakawa, "Bonds of Honor"; Billie Rhodes, "Hoopla"; Henry B. Walthall, "The Long Lane's Turning"; Bessie Barriscale, "A Trick of Fate"; William Desmond, "The Prodigal Liar"; Grace Darmond, "What Every Woman Wants"; Sessue Hayakawa, "Shadows"; Billie Rhodes, "The Lamb and the Lion" and Alma Rubens, "Diana of the Green Van."

IS OVERCOME BY GAS

Leaking gas almost caused the death of John Novaha a motion picture actor, last week. Other occupants of the house in which he resides traced the odor of gas to his apartment and there found him overcome by gas, which was leaking from a small stove in his room. Having done as much as they could to help him, an ambulance was summoned from Belleview Hospital. After working over Novaha for about thirty minutes, Dr. Ford removed him to the hospital.

BUY MORE DALYRIMPLE STORIES

The Robertson-Cole Company has purchased the rights to two more of the best-known stories of Leona Dalyrimple. They have so far taken "The Heart of the Pines" and "White Rose," which soon will be adapted for the screen.

Miss Dalyrimple is the author of "Diana of the Green Van," which is being produced by the Winsome Stars Corporation, featuring Alma Rubens, and will be an Exhibitor's Mutual release.

DONOVAN GETS BRENON STUDIO

A group of moneyed men leased the former Herbert Brenon studio in Fort Lee this week, and will back Frank Donovan in the manufacture of a new series of picture comedies. Among those already engaged for the Donovan company which is understood to have substantial financial backing are Tammany Young and Dan Hayes.

SIGNS NEW SCENARIO EDITOR

George Randolph Chester, the author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith to act as scenario editor for the Vitagraph Studios. He will occupy the editor's desk in Brooklyn where Vitagraph turns out its big productions. Vitagraph looks forward to some big doings from him.

GOING TO ENGLAND WITH BRENNON

George Edwards Hall, the well known scenario writer and director, will leave New York with Herbert Brennon on the Adriatic next Saturday for London, where they are under contract to make pictures in Europe for a large concern. Hall will be away for over a year.

RIVOLI USING PATHE

Hugo Reisenfeld has completed arrangements to use the Pathé program at the Rivoli up to July 27. The week of March 2 will see Fannie Ward in "Common Clay" at the theatre, and will be followed by Frank Keenan, Bessie Love and Bryant Washburn.

MASTBAUM NOT IN BIG FOUR COMBINE

DENIES REPORTS FROM COAST

Jules E. Mastbaum, president of the Stanley Company, of Philadelphia, came out with a vigorous denial, last week, of the reported connection of his concern with the new Chaplin, Fairbanks, Pickford, Hart film combine.

Mr. Mastbaum's denial was occasioned by the fact that telegraphic reports have been coming in from Los Angeles daily, ever since the combine was formed, which strongly intimated the Mastbaum interests were to play an important part in the financing of the big picture stars' forthcoming organization.

While the statement issued by him on behalf of the Stanley Company and its allied interests the Philadelphia booking concern was in no way opposed to the four-star combination, it was made plain that the recent activities of the First National Exhibitors Circuit, have not met with the approval of Mastbaum and his associates.

In this connection, it may be noted that Harry W. Schwalbe, for years one of the leading factors in the Mastbaum organization, and presently a high official of the First National Circuit, quit the presidency of the Peerless Exchange, last Saturday.

The Peerless, one of the principal distributing agencies of the Mastbaum group, will hereafter be headed by Lawrence D. Beggs.

FILM FLASHES

Hassard Short has been engaged my Norma Talmadge.

Henry B. Walthall has completed work on "The Long Lane's Turning."

N. Hirsch has severed all connections with the Pioneer Film Corporation.

Famous Players-Lasky have discontinued the press and trade showings.

Priscilla Dean's latest Universal production is "The Wicked Darling."

George B. Seitz has started work on Pearl White's new serial, "In Secret."

Milton Kronacher was Pathe's record salesman for the month of December.

Ruth Roland's latest serial for Pathe, "The Tiger's Trail," will soon be released.

Walter McGill will be Pearl White's leading man in her new serial, "In Secret."

Jimmie Aubrey has completed his Big "V" Comedy, entitled "Soapsuds and Sapheads."

Viola Dana has started work on a Parisian picture to be called "Jeanne of the Gutter."

Marie Walcamp's new Universal serial, "The Red Glove," will be released on March 17.

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Viola Dana has bought a new home in Hollywood, Cal., which she calls "Heartease."

John Barrymore in "Here Comes the Bride" is the feature at the Strand this week.

Billie Rhodes has begun work on her new National production, "The Lamb and the Lion."

Arthur H. Sawyer of the S.-L. productions has gone South to recuperate from an attack of the "flu."

Dorothy Gish has begun work on a new Paramount Production under the direction of Elmer Clifton.

Pauline Frederick's first Goldwyn picture, "The Woman on the Index," will be released on February 16.

J. Stuart Blackton gave his annual entertainment to the Salmagundi Club on January 24, where he showed "The Common Cause," his latest picture.

Tarking Baker, Universal's publicity director, has ordered a bulletin to be placed in all Universal exchanges.

C. E. Millard, a western poster artist, has been commissioned to design the Rivoli and Rialto lobby displays.

Jack Pickford has recovered from a serious operation and has returned to work in the First National studios.

Henry King has started work on his new William Russell feature, the title of which has not yet been decided upon.

Kathleen Kirkham will begin work with Selznick as soon as she completes her picture with Frank Keenan for Pathe.

Hale Hamilton has completed "Johnny on the Spot" and has started work on "That's Good," his latest Metro picture.

M. H. Hoffman, formerly general manager of the Universal Film Company, has merged interests with the Pioneer Film Corporation.

The name of Priscilla Dean's latest Universal feature has been changed from "The Rose of the Night" to "The Wicked Darling."

Bertram Grassby has been engaged by the Hattons to play the part of Louis La Tour in the screen version of "Upstairs and Down."

Earle Williams' newest Vitagraph production, "A Gentleman of Quality," has been completed under the direction of James Young.

Claire Du Brey has finished her Goldwyn picture with Tom Moore and has gone to the Vitagraph studio to begin work on a new picture.

G. Horace Mortimer has gone to Chicago where he will assist Irving N. Mack in putting on the campaign for "The Heart of Humanity."

H. B. Warner's new picture to be made for Jesse D. Hampton will be produced at the Hampton studios in Los Angeles instead of at the Brunton studios.

William Riley Hatch, Matilda Brundage, Carlyle Blackwell, Evelyn Greely, June Elvidge Montague Love and Johnny Hines will appear in "The Price of Doubt."

Fred C. Quimby, Pathe's sales manager, left New York last week for a trip to the Middle West branches, in the interest of "Common Clay" and the Harold Lloyd comedies.

O. P. Fauchier has been promoted to the position of manager of the Indianapolis branch of Pathe, succeeding R. E. Schrader who has been made manager of the Pittsburgh branch.

Universal will release two Rupert Julian pictures on February 10. They are: "Creaking Stairs," with Mary MacLaren; and "The Millionaire Pirate," with Monroe Salisbury and Ruth Clifford.

Marcus A. Beeman, acting director of the Division of Films, was the guest of honor at a farewell dinner given to him by his associates at the Hotel Martinique last week. Mr. Beeman left last Wednesday to manage the English affairs of the film department of the Robertson-Cole Company. Among those present were: Marcus A. Beeman, E. M. Anderson, Thomas S. Barrett, Lieutenant John Turk, Denis J. Sullivan, Rufus Steele, C. S. Trowbridge, T. D. Benneville, William A. Grant, Jay Bassett, Carlisle Ellis, Robert E. Ricksen, F. A. Gazzolo, Harry Weber, Jack Weber, George R. Meeker, Gardiner Wood, Lieutenant Prochet, Charles Urban, William S. Torpy, David K. Niles, Dean C. Matthews, M. E. Tucker.

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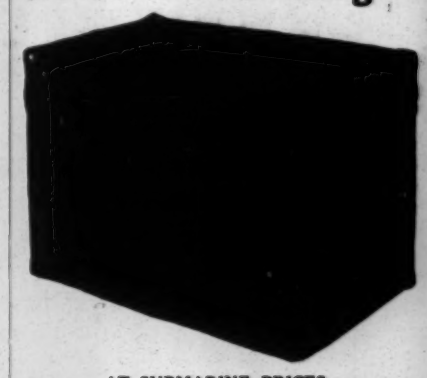

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